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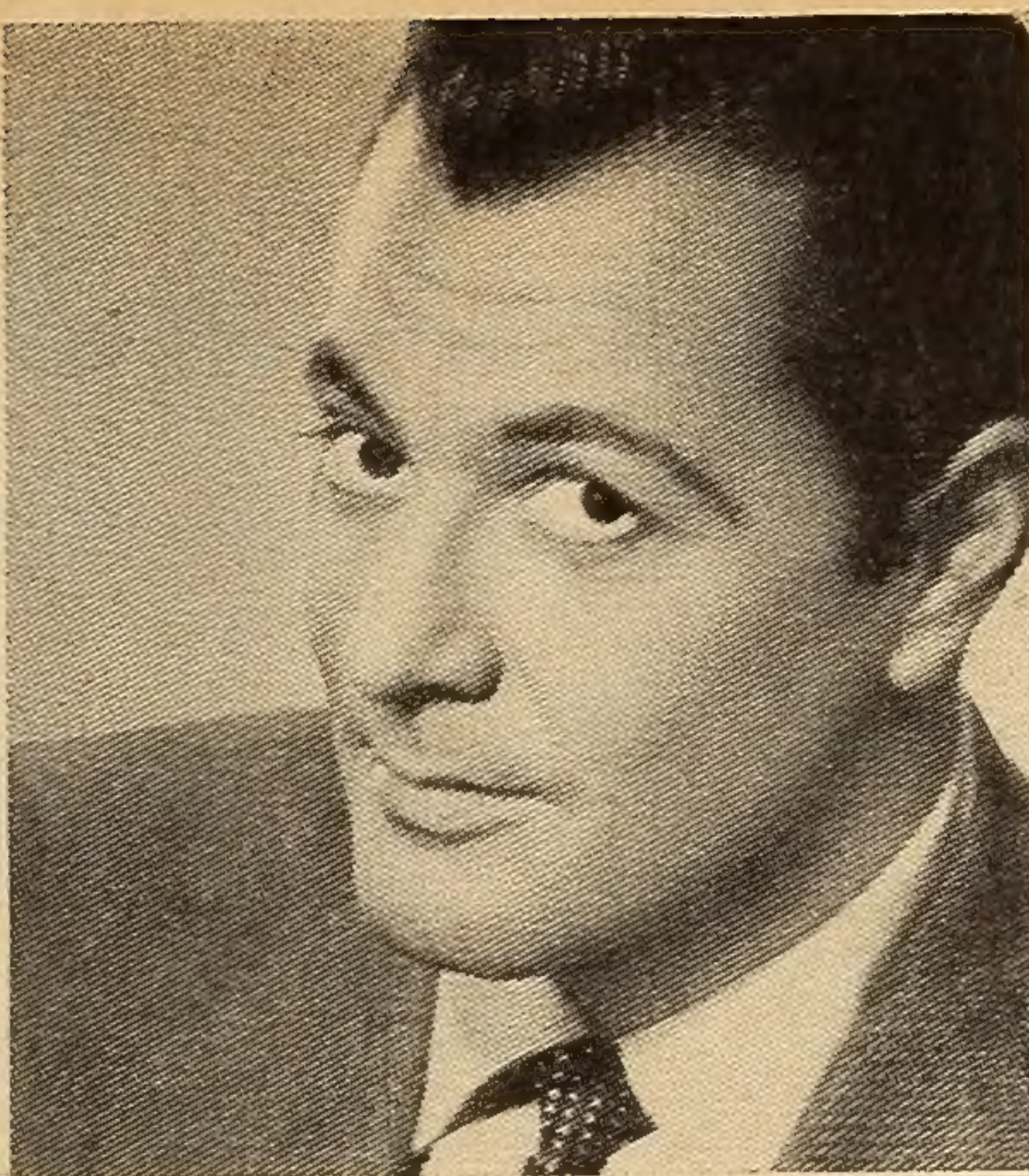
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TONY MARTIN
 learned from
CYD CHARISSE



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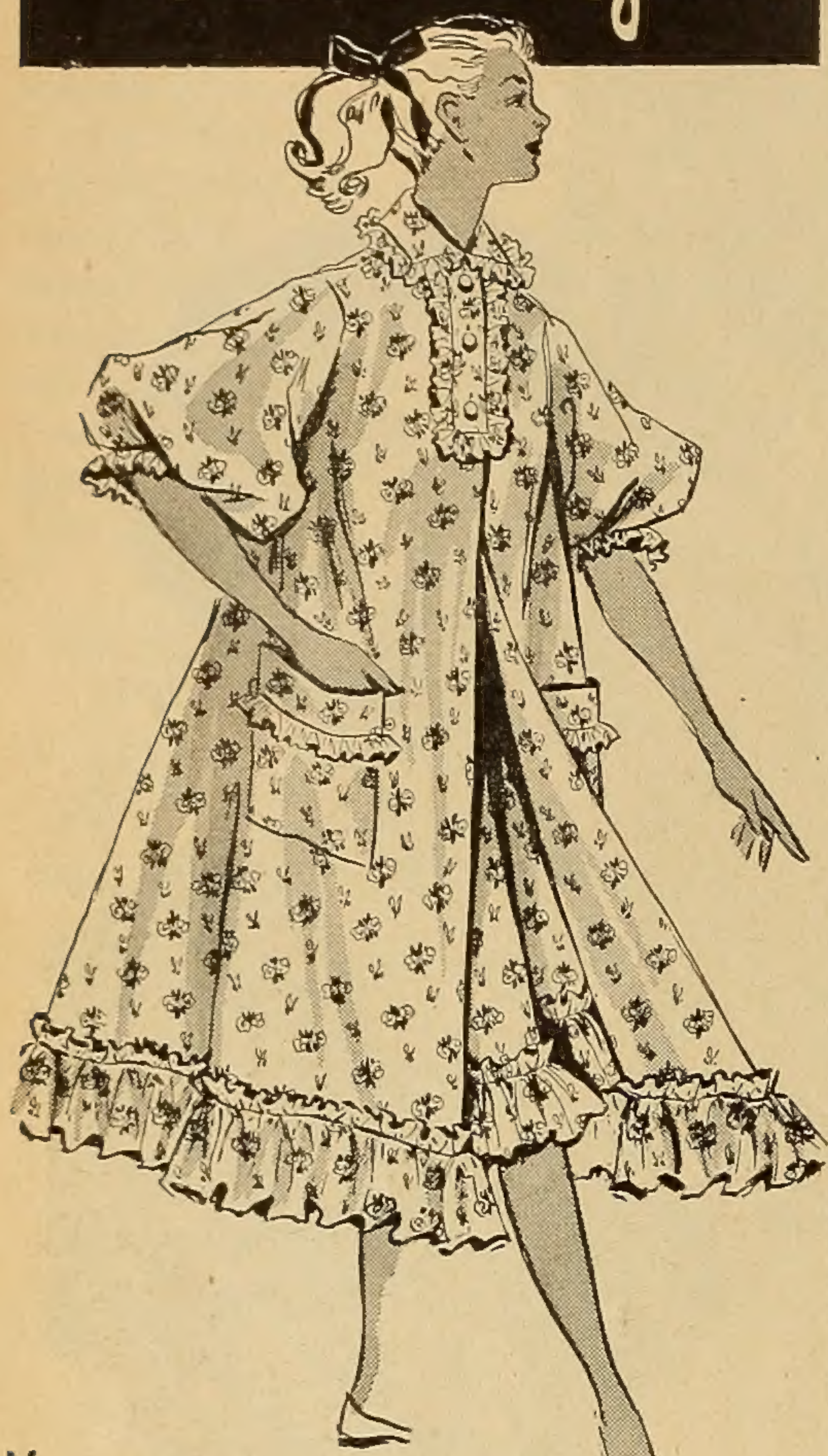
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ON THE COVER, ESTHER WILLIAMS, STARRING IN
THE MCM PICTURE, "DANGEROUS WHEN WET"

★
JANUARY, 1953

★
VOLUME FIFTY-SEVEN
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a secret mission
is a secret. A secret
from your wife.
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NOW AVAILABLE IN CANADA (slightly more).

*Over-activity of certain oil glands is recognized by authorities as a major factor in acne. **According to actual store surveys.



Denise Darcel, Ben Gage and Esther Williams having themselves a time at Hollywood party.



Nick Ray sits by dejectedly as Joan Crawford focusses attention on dance floor at Ciro's.

What Hollywood Itself Is Talking About!

By Lynn Bowers

WELL, let's see now—Lana kinda jumped into No. 1 spot on the gossip list when it got aired around that she and the South American wonder, Fernando Lamas, had their big rhubarb and he supposedly made some very ungallant remarks about marriage to her and all that sort of stuff. Hollywood was pretty surprised that the fellow would come out so plain in print with those impolite (*mild word*) reasons for postponing their marriage and it set off a lot of speculation about whether there was a bit of opportunism on his part involved. Efter awl, he did get off to a whizzo start with her in "The Merry Widow," but it won't be the same in the new show, "Latin Lovers"—there won't be so many closeups of Mr. L's profile and more of the back of his head no doubt.

* * *

Nuther beef that hit headline proportions happened with the tempestuous pair, Frankie and Ava. This, of course, isn't the first argument they've had but it was by far the most serious and Frankie flew to Hollywood to have what he called a "showdown." With Ava going to Africa and Europe on the eighteen-months tax deal (couple of pictures in that vicinity) it doesn't look as if they'll have much of a chance to fight. The latest quarrel didn't keep these two aficionadros from going to Tijuana for the bull fights. This, by the way, is getting to be one of Hollywood's favorite amuse-

ments. Bull fights, that is. Well, family quarrels too for that matter.

* * *

When the top matador, Carlos Arruza, fought there it brought out all the enthusiasts—like Frankie and Ava, Lana with her business manager, Bob Stack, Gilbert Roland, Cyd Charisse and Tony Martin, and even Chata Wayne, who was still waiting around for the property settlement from the Duke. He had gone farther away in Mexico and Yucatan for a spell and Hollywood was optimistic that there would be a peaceful settlement of this marital hot potato.

* * *

Then, too, Hollywood got a look at Ginger's new romance, the young Frenchman whom she met in Paris named Jacques Bergerac. He lost no time getting to Hollywood and Ginger's touting him as a screen discovery. Hardly anybody got a look at him because their favorite dining and romancing spot was Holiday House, which is way up the road on the Pacific Ocean and too far for any but the most avidly curious to drive on the chance of seeing them.

* * *

The town got a look at Barbara Stanwyck and Bob Taylor holding hands at Ciro's during Johnnie Ray's rainstorm there. Haven't seen people so interested in a personality since Judy Garland made her big splash here months ago.

(Please turn to page 8)

THE HOLLYWOOD SET

By MARY MARATHON

Fans, if you're in the mood to "get away from it all," I'm the gal who can tell you how to do it! It doesn't have to cost you more than the price of a movie theatre ticket, a ticket that'll take you to exotic, mysterious India when you see "Thunder in the East"—and to the lush and colorful banana country when you see "Tropic Zone."

* * *

Just in time for that January pick-up, you'll be able to magic-carpet-yourself via "Thunder in the East" to a fabulously-decorated Maharajah's palace . . . to the teeming market-places of Ghandahar where evil and good rub shoulders, and where the man Alan Ladd portrays is right at home, living the kind of exciting adventures he had in "Saigon," "China" and "Calcutta."

* * *

Ladd's a gun-runner in "Thunder in the East," and while he mixes with some pretty rough characters, star-wise he's in real solid company. Deborah Kerr, Charles Boyer and Corinne Calvet share top billing with him. With two irresistible lovelies like Deborah and Corinne in the same picture, Ladd doesn't stand a chance of avoiding romantic entanglement, not that he'd want to. But I'm going on record to action-lovers that there's action in the field of romance, too!

* * *

The story centers around Ladd's efforts to sell a plane-load of guns and ammunition to the Maharajah of Ghandahar, who is momentarily expecting attack by outlaw tribesmen. Ladd didn't figure on Charles Boyer, who portrays the Maharajah's peace loving secretary and who insists the only way to meet force is with love and kindness. Boyer locks the guns away and when trouble starts, the small British colony is really up against it. There's a lot of edge-of-the-seat excitement in "Thunder in the East" that typifies adventure in far-away places, and I know it will give you the feeling of being right in the middle of one of today's hottest action spots.

* * *

For a different—and torrid!—change of scene, make a note to catch "Tropic Zone" where the action (and there's plenty of it) takes place on a banana plantation in Puerto Barrancas. And if it doesn't sound like a cruise-stop, then I've been wasting your time.

* *

"Tropic Zone" is photographed in glorious Technicolor. It stars Ronald Reagan, lovely red-head Rhonda Fleming and Estelita. It has to do with the struggle between banana growers and the crooked shipping head. Reagan, involved with the wrong woman, sparks some flaming action both on land and sea with rival banana-growers.

* *

Before long, I'm going to be singing you . . . a music-loaded Technicolor dandy with the personality—none other than the original "Carmichael" Maria Alberg. The millions of records she's sold on office records that gal's gonna break! Maria Alberg and Lauritz Melchior.

*

Goodbye for now, fans, and happy movie watching!



Paramount Presents
**THUNDER
IN THE EAST**

starring
ALAN LADD • DEBORAH KERR
CHARLES BOYER • CORINNE CALVET

Produced by Everett Riskin • Directed by CHARLES VIDOR
Screenplay by Jo Swerling • Adaptation by George Tabori
and Frederick Hazlitt Brennan
From the novel by Alan Moorehead



Paramount Presents
**TROPIC
ZONE**

Color by **TECHNICOLOR**
starring
RONALD REAGAN
RHONDA FLEMING
ESTELITA

with NOAH BEERY • GRANT WITHERS
Screenplay and Directed by Lewis R. Foster
Based on a novel by Tom Gill • Produced by
Sam H. Pine and William C. Thomas

Paramount Presents
**THE STARS
ARE SINGING**

Color by **TECHNICOLOR**
starring
ANNA MARIA ALBERGHETTI
LAURITZ MELCHIOR
ROSEMARY CLOONEY

with BOB WILLIAMS • TOM MORTON
DUSTY DICK • JOHN ARCHER • RED DUST
Produced by Irving Asher • Directed by Norman Taurog
Screenplay by Liam O'Brien



Marion Davies welcomes George Montgomery and wife Dinah Shore to her fabulous party given in honor of Johnnie Ray and his bride.



Janet Leigh and husband Tony Curtis, long-time close friends of Mrs. Jerry Lewis, enjoy gay chit-chat when they meet at a party.

This is kinda interestin'—Judy and Johnnie are very palsy and after his performance at Ciro's he'd trek over to Judy's with his Marilyn and the two would sing like crazy. Judy stayed pretty much at home on account of, you know, expecting. But the whole movie colony would have given up their best Cadillacs to have had a seat at the Ray-Garland song sessions.

* * *

The other two prominent mothers-to-be—Liz Taylor and Shell—well the beautiful Liz, who even looks more beautiful, was up to the rafters in getting the new house ready for the infant's arrival and pore ole Shell had to spend much of her time flat on her back in the hospital, she was that sick. Had to be awful ill to give up her trip to Italy with Vittorio.

* * *

Joan Crawford's literally been snowed under with the most extravagantly admiring fan mail since she seared the screens of the country with her picture "Sudden Fear." Leave it to this gal, the undisputed glamour queen of Hollywood, to come up with something that pries the patrons loose from their popcorn boxes, not to mention the fact that Joan looks better and more magnetic than at any time in her fabulous screen career.

* * *

Looks as if Marilyn Monroe, who successfully keeps everybody guessing about whether she is or isn't Mrs. Joe DiMaggio is gonna be one of the most prosperous bombshells in the picture business. 20th Century-Fox is asking for a hot quarter of a million per pic outside her studio and are giving her a fabulous new contract. Can't say this little number isn't independent too—hasn't been too anxious to do interviews because she says the studio wants her to say one thing, but she'd rather say what she thinks—and does, too. Makes a very good copy and the ulcer rate in the publicity department at 20th is up considerably.

* * *

Got one of the best-looking athletes in the country coming to Hollywood

maybe, the Greek slave, *Dimitrius*, in Frank Ross' production of "The Robe." The muscle boy is Bob Mathias, football hero at Stanford and the Olympic decathlon winner. He shore is a looker. His competition in the film just might be England's newest contribution to the American cinema, Richard Burton, who ain't so bad himself.

* * *

Considerable speculation about just why Mary Pickford walked out of her much touted comeback picture, "Circle Of Fire," which used to be known as "The Librarian." Well, Stanley Kramer, the producer who has been working with Mary for over a year on this project, kinda forgot his disappointment when Barbara Stanwyck accepted his offer to step into the void Miss Pickford created when she ankled. So I'll bet all of you characters who've never seen "our Mary" on the screen will keep right on not seeing her.

Every chick and child in these parts seemed to take the return of Zsa Zsa Gabor with calmness and equilibrium. She flew in from Europe and her verbal battles over John Huston's "Moulin Rouge" picture, straight into the arms of her not-always-lovin' husband, George Sanders. Well, we'll just sit back and relax and see what type storm the hurricane Hungarian stirs up here. Things have been rather quiet.

* * *

The tall, elegant Mr. S., you know, is Ethel Merman's romantic interest in the filmusical, "Call Me Madam." Gonna break loose and sing, he is. A while back he was invited to break in his voice on Broadway in "South Pacific," but he got chicken and turned it down. Everybody's just curraazy about Ethel Merman, and her gowns are going to be just the utter end, they're that spectacular.

(Please turn to page 10)



Johnson and wife Evie react in volatile fashion to various conversations at party.

DORIS DAY * RAY BOLGER

IN WARNER BROS. SPRING-TIME, SING-TIME, FLING-TIME MUSICAL OO-LA-LA!

When they sing...
your heart dances!
When they dance...
your heart sings!

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WITH
CLAUDE DAUPHIN

IN COLOR BY
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WITH 10 SUNSHINY SONG HITS!

WRITTEN BY
JACK ROSE AND MELVILLE SHAVELSON

MUSICAL DIRECTION BY RAY HEINDORF
MUSICAL NUMBERS STAGED AND DIRECTED BY LEROY PRINZ

PRODUCED BY
WILLIAM JACOBS • DAVID BUTLER

DIRECTED BY

ANOTHER
WARNER BROS.
PICTURE

We're still reeling and staggering from the impact of seeing "Come Back, Little Sheba"—it's that great. If Shirley Booth doesn't walk off hands down (a neat trick, don't you agree) with this year's Oscar for this performance, then we're just going to give up. Never saw anything like her in my entire life.

* * *

Tallu blew into town for a fast week to do her TV show and the part she plays in "Main Street To Broadway," a novel type motion picture that will have gillions of stars in same. Tallu asked for, and got, natch, a special dispensation before she'd consent to do the picture. Her good friend, George Cukor, is going to direct her in one sequence with Tay Garnett picking up from there. All her chums wished she could stick around—it's a much brighter city with Miss Bankhead holding forth. When she reported on the Goldwyn lot, there was a big banner out front saying, "Welcome Tallulah."

* * *

Tony Curtis may not have to worry so much in the future about finances. He's got a new contract at U-I that'll keep him and his Janet in the style they've never been able to afford. Guess the boy's earned it, too—and loved every minute of being a movie glammer king. Hear awfully good things about both of these cute kids in their "Houdini" picture at Paramount.

* * *

It's going to be some anatomical duel in "Gentlemen Prefer Blondes" with Marilyn Monroe and Jane Russell both in there a-pitchin', huh? Stroke of sheer genius to match these two dreamboats against each other.

* * *

Jane Wyman's a happy girl. Finally she gets exactly the kind of picture she's been waiting for all along—a love story with pullenty of sexy, beautiful dresses, a song or two, a gag dance that's both sexy and funny and Columbia's new white hope, Aldo Ray. It's called, "Love Song," and



Meeting Debbie Reynolds at a party, William Powell congratulates her on rising career.



A bachelor now, Lex Barker brought Susan Morrow to party for Johnnie Ray and bride.

it'll team Janie and Ray Milland again—only this time Ray isn't going to be a drunk, like he was in their other pic together, "Lost Weekend."

* * *

Lex Barker's getting to be known as the town's most enthusiastic bachelor since his split-up with the beautiful Arlene Dahl. Different girl, different night spot every evening. Watch out, Tarzan, when you're swinging from the trees—you don't stay in trim for the jungle by living in the bistros.

* * *

If Bob and Bing have their way, they'll keep right on making "Road" pictures with Dorothy Lamour. "Road To Bali" is the new one, then they plan one called "Road To The Moon" and hope to have another on the fire—"Road To Blarney." Both Bob and Bing got back from their European trips about the same time—got in a golf game in England that had to be called off because so many fans showed up there wasn't room for that little ole golf ball to move around in.

* * *

Esther Williams' all burned up because there have been hecklers saying she and Ben Gage are having difficulty at home. She says they were never happier and these people who report they aren't can go and pry in somebody else's life. Hear the real hot scenes in "Dangerous When Wet" between her and Fernando Lamas are going to cause a riot when the pic's released.

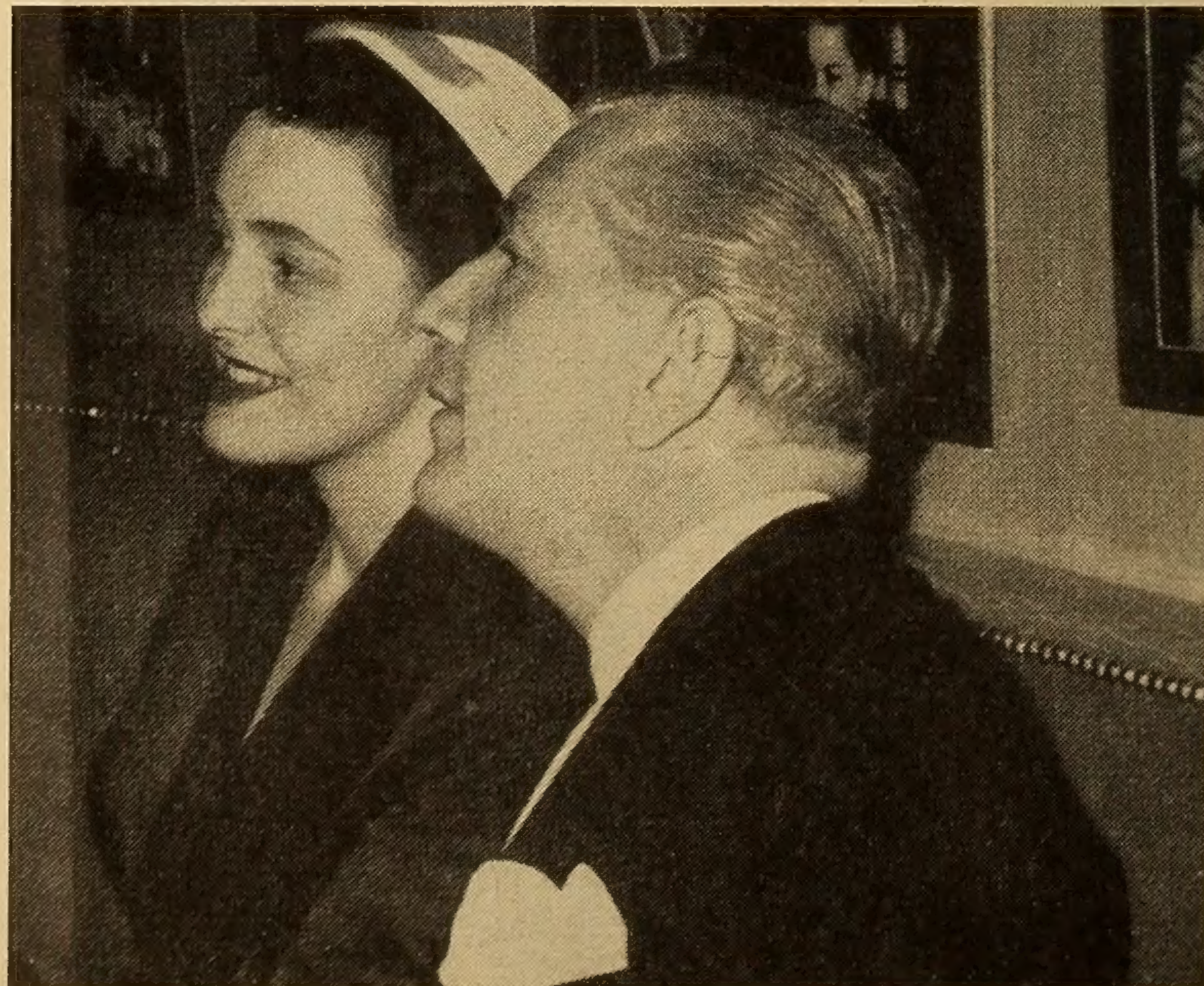
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It's kind of disappointing to hear that Mitzi Gaynor broke her long-standing engagement to attorney Richard Coyle just about the time they were scheduled to get married. Mitzi promised her mother she wouldn't marry until she was 21. Well, just about the time she hit that age the whole thing was called off. Another romance for Mitzi is going the rumor rounds but nothing gets in print about it.

(Please turn to page 12)



Gary Cooper listens with attentive silence as wife Rocky, from whom he's separated, converses with friend at dinner party.



Back in New York, Pat Neal, with Frey Brown, views the sophisticated entertainment at Tallulah Bankhead's lavish party.



Jan Sterling, now in "Rock Grayson's Women," at Ciro's with husband Paul Douglas.

O'Hara.

* * *

John Derek's just about the happiest man alive since Dale Robertson loaned him one of his beautiful quarter-horses. John's built a stable for his house guest and he rides like the wind all over the valley on Diamond, which is the horse's name. John, you might not know, used to break horses when he was a kid for people like Will Rogers and Leo Carrillo and he's one of the best horsemen in this here town.

* * *

Kirk Douglas, in Israel making "The Juggler," has just about decided to stay around in Europe for the 18-month tax ride. When the company was en route to Israel they had a stop-over in Paris but on accounta passport trouble they were confined to the airport during their
(Please turn to page 73)



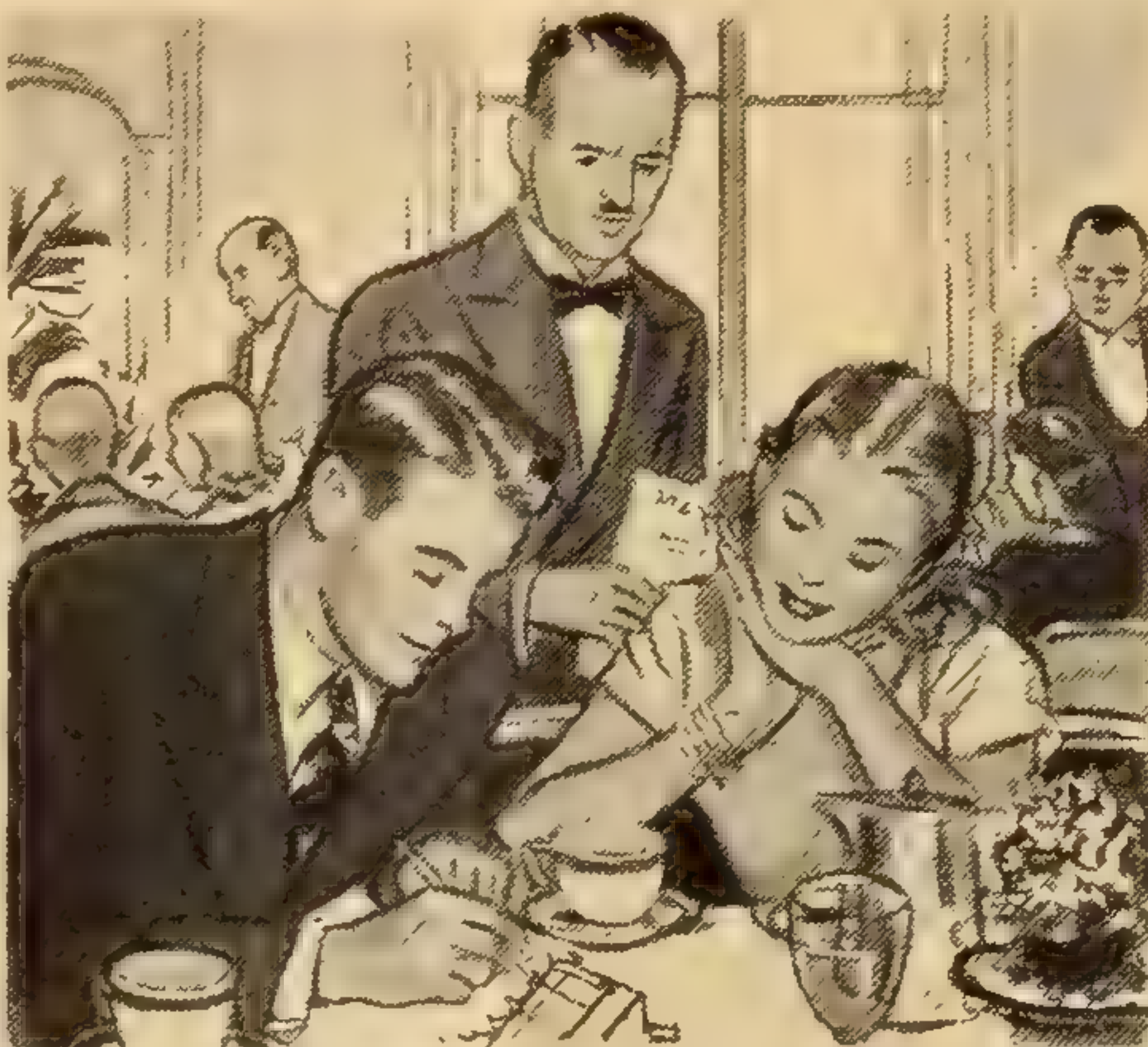
Bob Stack and Claudette Thornton make an attractive twosome at Hollywood parties.



If he asks you to a house party—

- ☐ Get it in writing ☐ Go as his guest

All your gang's going—and Tom's heckling you to come along. Trouble is (maybe you're new in town)—you've never met the hostess! Appear at her party as a "guest's guest"? Tain't proper! A girl should have a written invitation. On problem days, Kotex invites you to be comfortable—with softness that *holds its shape*. You know, this extra-absorbent napkin's made to stay soft while you wear it; so you stay confident, whatever your plans.



Is this doodler showing signs of—

- ☐ The Zodiac ☐ Genius ☐ Warning

"Ain't he had no fetchin' up?"—this tablecloth Michelangelo? Bruising good linen doesn't worry him a bit. Be leery of such telltale traits. They're a warning sign: show he's inconsiderate. And when you're buying sanitary protection, sidestep telltale *outlines*—with Kotex. Those *flat pressed ends* show no sign of a line! Try all 3 absorbencies: Regular, Junior, Super.

Are you in the know?



Do you think a "fascia" is—

- ☐ A lady Fascist ☐ Fine for any figure

You love the "dash" a fascia gives—but unless you're the tall, lean type this broad draped cummerbund is not for you. To flatter a plumpish midriff, get a narrower style; helps boost your height, if you're pint-sized. To hoist your *poise* (on certain days) get the extra protection Kotex gives. Remember, that special *safety center* helps prevent "accidents."



More women choose KOTEX*
than all other sanitary napkins

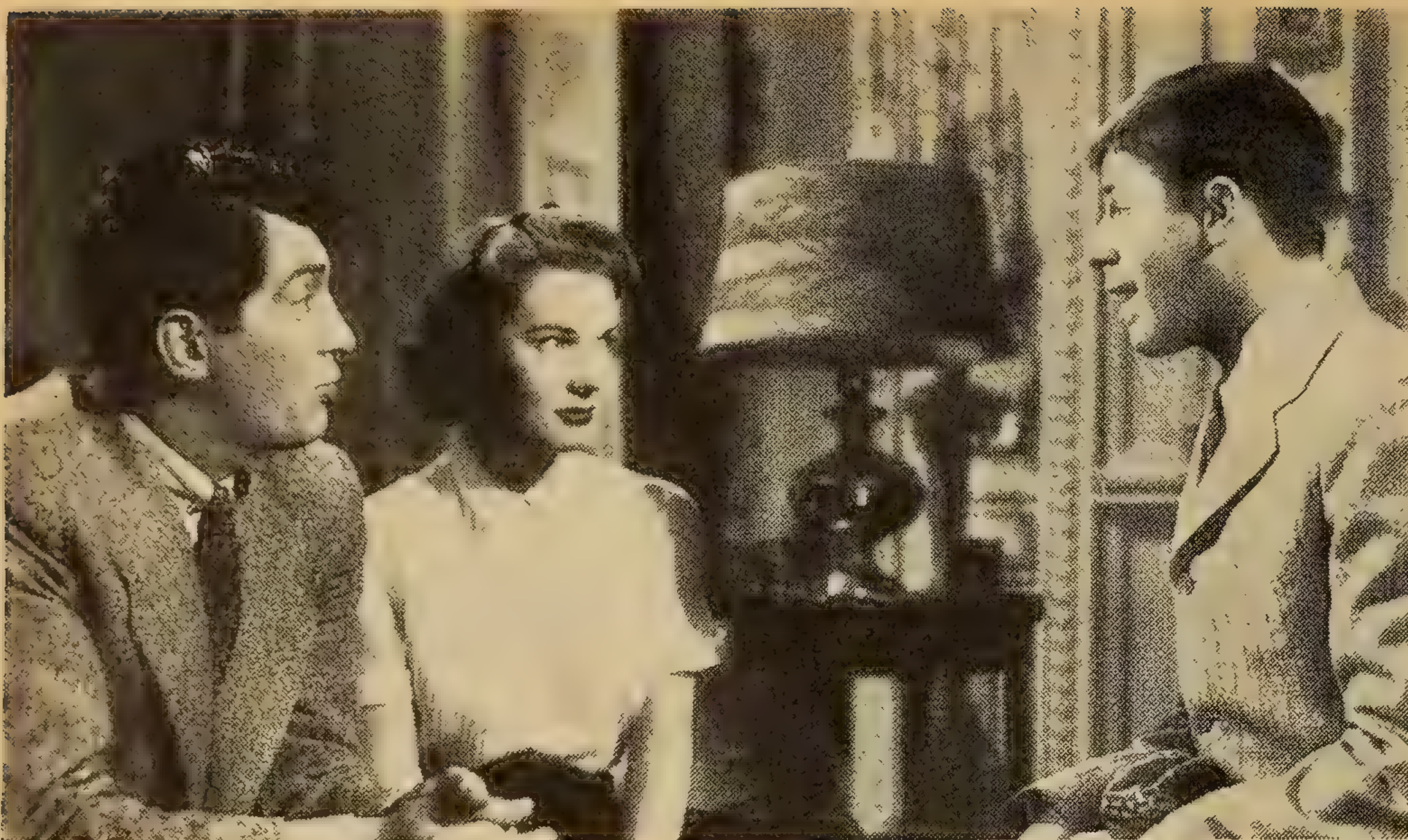
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How to prepare for "certain" days?

- ☐ Circle your calendar ☐ Perk up your wardrobe ☐ Buy a new belt

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Dean Martin credits himself for stage success and wonders why wife Polly Bergen thinks it's Jerry Lewis who puts act across in the Hal Wallis film, "The Stooge."

your guide to current films

By Reba and Bonnie Churchill



Shirley Booth and Burt Lancaster feel growing resentment and frustration from their married life in "Come Back, Little Sheba," a Hal Wallis production for Paramount.

COME BACK, LITTLE SHEBA

OSCAR BAIT—*Hal Wallis Paramount*

THE talented artistry of Shirley Booth and the marquee draw of Burt Lancaster have been combined in this Hal Wallis production of author William Inge's Theatre Guild hit. There is little doubt that Shirley Booth will get an Academy Award nomination for her interpretation of the slovenly, loveless *Lola Delaney*. Lancaster, although still rather athletic looking, has been remarkably aged for the role of *Doc Delaney*, whose passiveness to his wife camouflages his secret bitterness against their enforced marriage and his abandonment of a medical career. Theirs is a marriage of frustrations, with *Lola* associating her lost youth with the disappearance of her dog, *Little Sheba*. *Doc* recaptures his youth in college roomer Terry Moore, and when she becomes involved with Richard Jaeckel, he feels she is being trapped just as he was many years ago. His hidden resentment suddenly explodes in an alcoholic binge and a butcher knife attack against his wife. Director Daniel Mann extracts top notch performances from all of the performers, but there is small doubt that it's Shirley Booth who will reap the critic's kudos.

THE LAWLESS BREED

LOTS OF NEW FACES—*U-I*

U-I's young hopeful, Rock Hudson, makes his bid for stardom in this new Raoul Walsh production. As gun-totin' Texas badman *John Wesley Hardin*, the actor turns in a creditable performance and under Walsh's careful direction easily spans an age range of 18 to 55 years. Story opens in 1853 with *Hardin* running away from home following a beating by his preacher-father (*John McIntire*) for carrying a gun and playing cards. His first stop is at a nearby saloon where he gets into a poker game and kills a man in self-defense. Although he is helped to escape by Julie Adams, it is evident that cards and guns will continue to shadow *Hardin's* path until his capture by the Texas Rangers. Production provides some beautiful Technicolor footage, plenty of rough riding and a deserved chance for Hudson, Miss Adams and Mary Castle (*Hardin's childhood sweetheart*).

THE LUSTY MEN

OFF-BEAT WESTERN—*Wald-Krasna*
—*RKO*

THE rodeo circuit furnishes an exciting background for stars Susan Hayward, Robert Mitchum and Arthur Kennedy. Susan and Mitchum are pitted against each other throughout the film, and when the redhead clashes with a tight-lipped cowpoke the results spell combustion. Susie's a former waitress married to cowboy Arthur Kennedy. Their prime goal is to get their own land. Kennedy, however, realizes that his ranch job is long on man power and short on

earning power, so when Mitchum, a former rodeo champ, drifts onto the ranch, Kennedy begins to see a short-cut to getting his own stake-out. Mitchum finally agrees to train and manage him for rodeos—partially for the money and partially for his interest in Susan. Once the trio hits big time rodeo and becomes involved with the circuit crowd there's plenty of explosions, verbal lashings and crackling tension.

THE IRON MISTRESS

IN WARNERCOLOR—Warner Bros.

ALAN LADD makes his debut under the Warner banner as bayou backwoodsman *Jim Bowie*—inventor of the famed Bowie knife. Story opens in early New Orleans in the days of flaring tempers and frequent duels, which offers Ladd plenty of opportunity for some high-powered fight scenes. It's during his first trip to the southern city that *Bowie* meets *Narcisse de Bornay* (*Douglas Dick*) and his sister *Judalon* (*Virginia Mayo*). *Bowie* falls in love with *Judalon*, a coquettish vixen, whose prime interests are money and men—in that order. When the couple have a lover's quarrel, her admirers challenge him to a duel. Uneducated in the gentleman's code of dueling with swords or pistols, *Bowie* chooses his knife, which eventually becomes his "Iron Mistress," for either directly or indirectly he is forced to participate in eight killings. The blond co-stars make a handsome duo in this Henry Blanke production which has been given top drawer treatment in every department. Gordon Douglas directed.



Cowboy Arthur Kennedy and wife Susan Hayward plan to risk rodeo circuit in "The Lusty Men."

THE STOOGES

IT'S FOR REAL—Hal Wallis-Paramount

HERE'S one of the better Dean Martin-Jerry Lewis comedies. Unlike the pair's other cinema shenanigans, this one has a story line, with Martin's part considerably enlarged. Dean's a hot-shot vaudevillian who tries to do a single act, flops miserably, and then hires a stooge (*Jerry Lewis, who else?*) to pep up his act. Lewis sizzles Martin into the big time—and a big head. Although



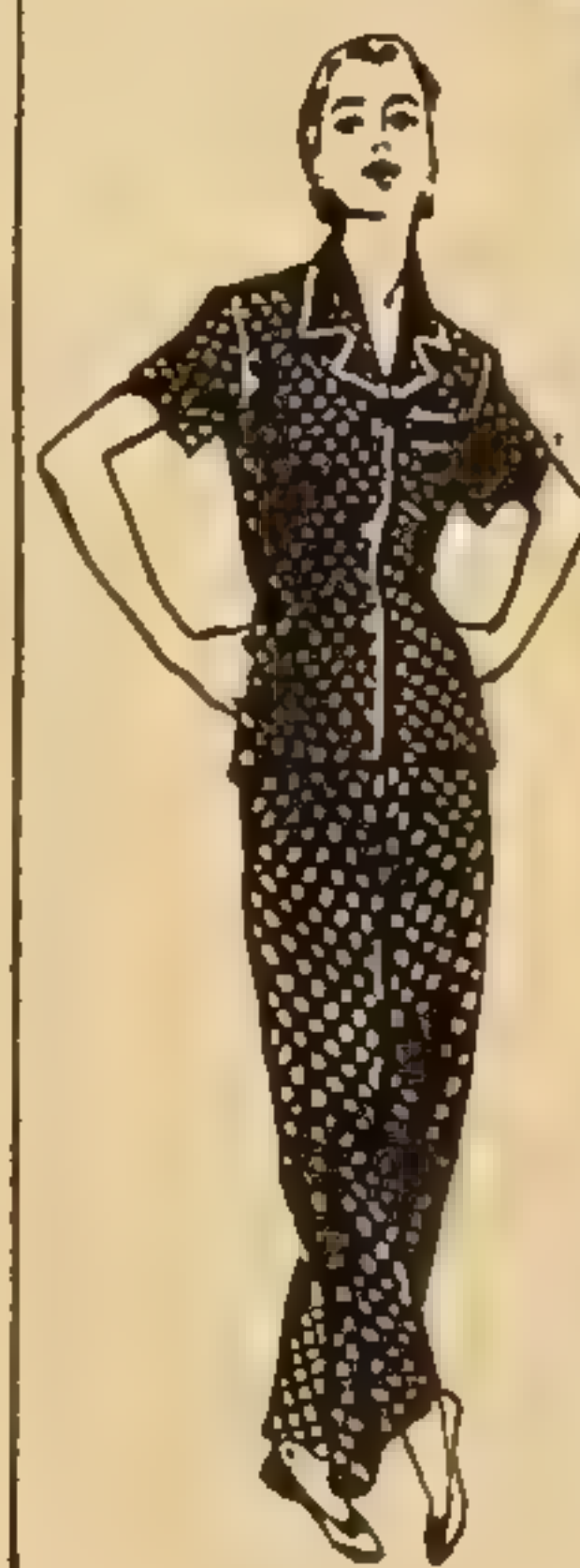
Flirtation while dancing suits shy Ray Bolger and saucy Doris Day, an American chorus girl mistakenly sent to high-brow International Art Festival in "April In Paris."

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NAME

ADDRESS

CITY..... STATE.....



Rock Hudson leads the life of a Texas badman (from age 18 to 55), wins love of Julie Adams in Technicolor film, "The Lawless Breed."



Maureen O'Hara, spitfire pirate, catches swashbuckling Errol Flynn making love to Princess Alice Kelley in U-I's "Against All Flags."

agent Eddie Mayehoff and Dean's wife (Polly Bergen) try to get him to recognize Lewis as a partner, not a stooge, it takes a severe lesson from the public to set him straight. The film, which gets underway at a fair pace, really zings-up when the boys are doing their theatrical routines—Dean on stage and Jerry heckling from a box. Best song presentation: "A Girl Named Mary and A Boy Named Bill."

APRIL IN PARIS

FUN-FOR-ALL—Warner Bros.

DORIS DAY bounces her way to Paree and Ray Bolger's arms in this Technicolor salute to the City of Romance. As an ambitious State Department aide, Bolger is mailing out invitations to an International Art Festival in France, when he accidentally puts the coveted bid meant for Ethel Barrymore into an envelope addressed to chorine Ethel "Dynamite" Jackson (Doris). Although he immediately informs "Dynamite" of the mistake, the news reaches his superior and the press who think it a most "democratic experiment." Now Bolger must reverse strategy and persuade the chorine to accompany his boss, himself and three scholars to Paris. Before the end of the voyage "Dynamite" has met Gallic waiter (Claude Dauphin) and together they manage to stand the entire U.S. delegation on its ear with their antics, particularly Bolger who has fallen in love with the chorus girl. There's lots of lively songs and dances in this Parisian potpourri including a delightful production number in the ship's galley

featuring Doris, Dauphin and Bolger entitled, "I'm Going To Ring The Bell Tonight."

THE MAN BEHIND THE GUN

RANDY TRIUMPHS—Warner Bros.

WHEN Randolph Scott rides into the little pueblo of Los Angeles, he bears secret credentials empowering him to investigate military installations. Only men to know his real identity are Army buddies Alan Hale Jr. and Dick Wesson. Scott, in need of a suitable disguise to carry out his orders, overhears Philip Carey, captain of the local post, announce that he is going to marry and retire school teacher, Patrice Wymore. Scott immediately announces that he is the new replacement. Since school will not resume for several weeks, he has plenty of time to uncover a water monopoly that threatens to choke out the tiny settlement. He also finds time to investigate military headquarters, promote Cary in the Army and demote him with Patrice—who winds up back in school with an apple and a kiss from Scott, plus some pretty close-ups in WarnerColor.

THE STEEL TRAP

THRILL SPECIAL—20th Century-Fox

HAVE you ever wondered how you could get a million dollars? Joseph Cotten gives his answer in Bert Friedlob's spine tingling account of a bank executive who steals a suitcase full of currency and tries to skip the country

before the bank reopens Monday morning. Cotten seems to have it a mite too easy getting his hands on the grimy greenbacks, but if you can overlook this story improbability then you are in for a wild weekend. Cotten, a staid vice president married to Teresa Wright, tells her he is being sent on business to Brazil (which has no extradition law with this country.). Teresa accompanies him and they are within hours of Brazil when his wife discovers his plot and deserts him. Then begins Cotten's frantic frenzy to return the cash before the bank opens Monday and to win his wife's affection. The film, which offers as many chills as an air conditioner in Winter, is kept at a terse pace by director Andrew Stone.

THE BAD AND THE BEAUTIFUL

STAR STUDDED—MGM

MASTERMINDED by director Vincente Minnelli five power-packed performances are turned in for this tale of behind-the-scenes Hollywood. Top honors are divided by Lana Turner as a down-and-out bit player who hits the bottle when things get too tough, and Kirk Douglas, who plays another of those heels with sex appeal. Douglas as Jonathan Shields is determined to make his name again mean something in the movie world. How he ruthlessly uses everyone that comes in contact with him forms the basis for the film. There's his director (Barry Sullivan), whose idea he steals to win an Academy Award for himself. There's Lana Turner, his star, with whom he fosters an off-the-set romance until



Government agent Randolph Scott has to play rough in "The Man Behind The Gun," story of early Western settlers. Also shown are Anthony Caruso, Clancy Cooper, Dick Wesson.

the film is completed. Also subject to the *Shields* "technique" are Dick Powell, a popular novelist, and Walter Pidgeon, the producer who gives *Shields* his start. When he starts hitting the skids it is to these four people that he must turn for aid, and as Sullivan bitterly reminisces, "Working for *Shields* isn't an assignment—it's an experience." Although film does not offer totally realistic view of cross-section Hollywood, stars' acting will preen over any story faults.

AGAINST ALL FLAGS

PIRATE ADVENTURE—*Universal-International*

WHEN spitfire Maureen O'Hara meets swashbuckling Errol Flynn you know you're in for a dash of romance, daring exploits and a double portion of adventure. Technicolor epic has young ship's officer (*Flynn*) sent to spike the big guns on Diego Suarez so that a British warship can invade the pirate stronghold, which lies between two rich Indian Ocean lanes. Although masquerading as a soldier-of-fortune Flynn is suspected of being a spy until the intervention of *Spitfire Stevens* (*Maureen O'Hara*), a captain high in the pirate's council. It is *Spitfire's* late father who designed the pirate's guns and it is she who has the map explaining their assemblage. Flynn, who pays frequent visits to her apartment to memorize details of the map, begins to find it an enjoyable task. Some sizzling romantic scenes, plus some high tension action wind-up details in this Howard Christie production, directed by George Sherman.



Ruthless Kirk Douglas takes advantage of lovely Lana Turner, Barry Sullivan, Dick Powell and Walter Pidgeon to further his Hollywood career in "The Bad And The Beautiful."

THE STORY OF
RUBY GENTRY,
WHO WRECKED
A WHOLE
TOWN--

MAN BY MAN

...SIN BY

SIN!

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NEWSREEL



Jeanne Crain, hubby Paul Brinkman, minus mustache, at Beverly Hills Hotel party.



Right: Dean Martin and Jerry Lewis show rehearsal strain preparing for their TV Comedy Hour. It all looks so easy when they perform, but getting it ready—ouch!



Joan Davis and Edgar Bergen get shakes from snakes-in-the-box at goony party given by Eddie Cantor, Jerry Lewis, Donald O'Connor at Brown Derby.

Below: Dan Dailey took Pat Hardy to party for Rhonda Fleming and her new husband, Dr. Lew Morrill. Dan and Constance Smith no longer seem to be a constant twosome





All in the spirit of fun, Jane Wyman watches rehearsal of Masquers' Club Benefit Revel, in which she appeared as burlesque queen.



Piper Laurie and Debra Paget, rising young stars, are thrilled by bursts of real-life audience applause at Revel.

Janet Leigh watches Revel from backstage, unaware of fotog. Appearing currently in "Houdini," she displays a magical beauty.





Karen Sharpe, Elaine Stewart and Piper Laurie decked in gorgeous Revel costumes.



"Who can this be?" wonders Peggy Lee when Dan Dailey, in minstrel garb, greets her.



Virginia Mayo, now in "She's Back On Broadway," and Mrs. Gene Nelson watch rehearsal.

NEWSREEL



Danny Thomas chats with old-time comedians, Harrigan and Schultz, finds they are really Benny Rubin and Dennis Day, doing act for benefit.



Jan Sterling arranges details with prop man before her number. She is currently in "Pony Express" and "Rock Grayson's Women."



Eleanor Powell and Glenn Ford almost came to parting of the ways, but reconsidered.



Jane Powell and Geary Steffen's second baby is due momentarily. They're hoping for girl.



Lauren Bacall and Humphrey Bogart welcomed a daughter. They also have son, Stephen, 4.

HOLLYWOOD



Shelley Winters married her Vittorio Gassman and is now awaiting a visit from stork.



1952 saw the end of the Gary Cooper-Patricia Neal romantic idyll, with Pat moving to N. Y.



Fatherhood has done much for Audie Murphy, with wife, Pam. Their son was born in March.

Cupid and the stork were just as busy as ever in Hollywood during 1952, but the happiness they brought was over-shadowed by many unforeseen events and much heartbreak

By Fredda Dudley Balling

A FAMED Hollywood astrologer, when consulted by a client during the first week in January, 1952, regarded his charts grimly and observed, "This is one of those years most people would like to skip. Of course, for some it is going to be the climactic year, the year of peak achievement and peak happiness, but for the vast majority of the world's population it is going to bring increasing worry, work, confusion, and—yes—even heartbreak."

The prognosis seems to have had merit. No one can remember a year in Hollywood during which so much unhappiness has been caused by one single type of tragedy: the loss of children.

The Gene Nelsons lost their second, and deeply wanted, child on January 1; an equally great tragedy was the death



Craig Stevens, Alexis Smith, John Garfield. Death came to John, Alexis and Craig parted.



About to greet the long-legged bird for a third time is Eleanor Parker, Bert Friedlob.



Sadness entered the lives of Dale Evans and Roy Rogers. They lost two-year-old daughter.

FACTS OF LIFE



Ezio Pinza, with Mrs. Pinza, became a grandfather for the second time via his daughter.



After whirlwind courtship, Betty Hutton and Charles O'Curran were married in Las Vegas.



Wedding bells also rang for Judy Garland and Sid Luft. They expect a child next year.

at birth of the son of Mercedes McCambridge and Fletcher Markle on January 31.

Frances and Edgar Bergen lost an expected second baby on February 3, and in June, Bobbe Fidler and John Sutton lost their first child. In July, Lita Baron and Rory Calhoun lost their expected first youngster, and on August 24, little Robin Elizabeth Rogers died. She had been delicate since birth, suffering a heart ailment, and a combination of mumps, a virus infection and teething troubles proved to be too great for her delicate constitution to withstand.

In September, Jean Wallace and Cornel Wilde lost their greatly-wanted first youngster, and on September 18, Marilyn Morrison and Johnnie Ray's nursery plans were destroyed.

Cruel as the stork was to some, he was a magnanimous bird to others. On January 8, he delivered a 7 lb. 8 oz. son, Anthony Peter, to Angela Lansbury and Peter Shaw.

In New York a 7 lb. 9 oz. daughter was delivered to Betty Lou Walters and Ken Murray.

February babies were delivered to Ella Raines and Colonel Robin Olds (*daughter, Christiana*), and—in a round-about way—to Ezio Pinza. Ezio became a glamorous grandfather for the second time when a little girl, named Donna Marina, was born to Claudia, Ezio's daughter by his first marriage.

On Washington's Birthday, Bette Davis and Gary Merrill acquired one-month-old Michael Woodman Merrill via adoption, bringing the census in (*Please turn to page 58*)



Right: Starting as comedian, Danny soon added song and dance. Not knowing "Jap," he developed pantomime in 1934 in Tokyo. Much of his act develops spontaneously, he rarely sticks to script.

French ballerina Jeanmaire, who won fame in U.S. two years ago for ballet of "Carmen," has femme lead in film.



In his dreams Danny fails to rescue the lovely ballerina from "cruel" husband, played by Farley Granger.

Hans Chris



tian Kaye!

THE part of Hans Christian Andersen, Danish spinner of children's tales, is wonderfully suited to the fanciful humor and pantomime of Danny Kaye. As Hans, a cobbler, he fashions slippers that "walk on air" for a premiere ballerina (Jeanmair), falls in love with her, fancies himself her hero. (This after Hans is expelled from his village for luring children from school with stories.) Jeanmair interprets one of his stories in ballet and he becomes a national hero! Danny gained popularity originally as a nightclub entertainer. Two Broadway successes showed acting genius, led to first movie, in 1943, "Up In Arms."



As in "Hans Christian Andersen," Danny attracts the children between scenes with his own stories.



Danny imagines his wedding to the beautiful ballerina, whom he can have only in his dreams.



Farley and Jeanmair are husband and wife in the Goldwyn \$4,000,000 Technicolor film.



Rock is getting experience in all kinds of love scenes with naive schoolgirls and voluptuous hussies. How would the real Rock treat them?



Close to marriage twice, Rock at 27 won't propose again until he earns right to be head of family.

Love won't hurt Rock!

WHAT can love do to Rock Hudson now?

This doesn't depend entirely on the women in his private life. His present attitude already has tipped the scales.

As this new year commences, his romantic record in 1953 can be predicted, once you know him as he is. Beyond a doubt, the big guy has dared to learn a lot about love so far. He still has other chapters to begin.

An accurate analysis of his personality and what appeals to him brings part of the answer to the question of whether he will be hurt by love. Rock's response today really reveals far more.

I see enough of him to respect his stand. He has definite ideas of his own, and I suspect that telling on him here might be better than the half-truths in all the guessing games going on about Hudson's heart.

He is this month's Male of the Moment because the searching spotlight is turned on him. Right now Rock is rising faster in nationwide popularity than any other actor, according to exhibitor polls. As the result, his situation has changed in Hollywood.

At his studio he is regarded as a full-fledged star. This wins him his chance at roles that are more than merely rugged. In his new picture, Universal-International's "The Lawless Breed," he is considerably more than the towering, handsome, two-fisted adventurer. Surprisingly, he plays an eighteen-year-old at the start, and ages so skillfully in the dramatic action that he is convincing in his forties and the father of a sixteen-year-old son before the climax.

Two opposite kinds of kisses were quickly ordered into this story as soon as it was slated for Rock. His (*Please turn to page 61*)

Rock with Director Raoul Walsh and Mary Castle. Rock was shy until he gained success, now expresses himself with vivid honesty.





▲ Rock and Yvonne De Carlo make torrid combination. Rock admires truly feminine women.

The big guy has dared to learn a lot about love so far. He admits women have hurt him.

Older and wiser, Rock Hudson knows now what love demands and won't let himself love deeply again until he is prepared

By Ben Maddox

What Kinsey



Would Find In Hollywood!

Because a girl plays a screen role with the expertness of an Amber or Scarlett O'Hara doesn't necessarily mean that she is that way in the privacy of her own home

TIME today is busily whiling away the minutes before the zero hour that all America awaits with eager anticipation—and an equal amount of embarrassment. Shortly after the turn of the year, Dr. Alfred C. Kinsey's "Sexual Behavior In The Human Female" will make its bow, and Hollywood, with its current heavy emphasis on sex, is wondering what he will have to say about that.

When "Sexual Behavior In The Human Male" was published a short four years ago, strong men trembled at seeing their most secret and intimate sexual techniques ruthlessly (*if helpfully*) laid bare. Now, in the forthcoming exhaustive findings of the man who knows more about men, women and their intimate relations than anyone else on earth, it is the turn of the women to wonder and shiver.

Even more than the rest of America, Hollywood is agog with curiosity. After all the shocking things that have been laid at Hollywood's door, the people out there wouldn't be human if they didn't look forward with glee to a report that will show there's plenty of sex going on in other towns, too.

And at the same time, Hollywood is curious to know how Dr. Kinsey will treat one question: In a town where sex is a commercialized product, glorified and packaged for its entertainment values, will the individual be portrayed in an exaggerated guise? Will Dr. Kinsey reveal that when it comes to sex and the exponents of sex, Hollywood has it all over every other town in the United States?

Before that (*Please turn to page 63*)

By Michael Sheridan

Left: Marilyn Monroe is no less moral than the sexy-looking girls in your own home town.

Because she was a movie star, Ava got more than her share of barbs for marrying Frank.

The Jimmy Stewarts, with their twins, enjoy happy home life in heart of Hollywood.



Women outside of Hollywood have wed oftener than Rita.

Bretta Young, Alex Nicol are like this only on the screen.





Bette Davis rehearsing for her guest spot on Jimmy's TV program. There's nothing about show business Jimmy doesn't know.

An outstanding TV favorite, Jimmy Durante puts his every ounce of effort into performances and friendships, never letting down an audience or pal

JIMMY DURANTE
 "Public Profile"
 business as a
 Translated it means
 lot more heart than
 Although easy-going
 40 years in show business
 ly NBC television star
 home on music and dance
 the cast.

The day we watched
 production number with
 Besides singing a catchy
Debonair, he was kicking
 ous dance routine in which he
 spinning and swirling him about.
 muscles were showin'."

When the director finally called for a five-minute
 break, Jimmy darted off the stage—changed his sweat-
 drenched shirt and then came ambling up the aisle of
 the huge El Capitan Theatre. Unlike most stars he
 doesn't like to hibernate in his dressing room.

Most of the chorus girls, unable to keep up with the
 veteran's pace, had wearily dropped into front row
 seats in the near-vacant theatre, but Jimmy strolled
 the aisles—listened to the script girls discuss the
 high cost of living—shuffled over to greet some out-
 of-townners, who had mistakenly wandered into the

CATCHING

Jimmy and his fiancée, Margie Little, on Queen Mary en route to London for engagement at Palladium.



and then sauntered over to where his pal
 nt, Eddie Jackson, and we were talking.
 n't intrude on any of the conversations,
 round smiling and fanning himself with
 of his sports shirt, which exposed, not
 t a snowy white undershirt, for, looking
 dies were present."

actorian in his gallantry, Jimmy's favorite
 seems to be "we are going to be gentlemen
 e, if they want to act like bums we don't
 have anything to do with 'em, but we're
 .i."

anding Jimmy on most of his engagements,
 t films, are Jack Roth, drummer; Jule Buffano,
 nist-arranger, and Eddie Jackson, singer. The trio
 nas been with Durante from Jule's 12-year stretch to
 Jackson's 37 years. It was Eddie Jackson who was
 part of the famed Clayton, Jackson and Durante troop
 that headlined programs at Jimmy's Club Durant
 during the wild and staggering '20s.

Even today, when introducing him on his TV pro-
 gram, Jackson's billing is always the same, Eddie Jack-
 son of Clayton, Jackson and Durante. The presenta-
 tion is part of Jimmy's determination to keep the
 name of his beloved partner-manager, the late Lou
 Clayton, alive before the public. Just as he always
 places an ad in the trade paper, *Variety*, in memory
 of the veteran performer. (Please turn to page 72)

UP WITH PROFILE NO. 1

With Margaret Truman who quips about dynamic Jimmy, "His show is the most athletic in town!"



Jimmy doesn't get much time for golf what with his TV show keeping him so busy. Louise Martel interrupting.



Gloria Swanson calls her appearance on Jimmy's show one of life's happiest experiences.

By Reba and Bonnie Churchill





Joan greets Charles Morrison, Mocambo host, during her brief introduction to Hollywood.



Interviewed on the air by Jimmy Wallington at Ciro's. Joan is eager to know America.

Cinderella: 1953

NOW she's traveled half-way round the world—yet four years ago Joan Rice was thrilled to start working and living in a big city, London. (Born in Derby, she spent eight years in a convent school in Nottingham and then worked as a lady's maid.) Her London waitress job with Lyon's restaurants entitled her to enter the Lyon's Beauty Contest which she won; this led to small movie parts. International fame came when J. Arthur Rank picked Joan for the part of Marian in "The Story Of Robin Hood," playing opposite Richard Todd. Her forthcoming role as a Fiji Island girl, opposite Burt Lancaster in "His Majesty O'Keefe," whisked her to the Fijis with short stops for personal appearances in New York City and Hollywood.

Joan, with Richard Todd, scored triumph in Disney's "Robin Hood."



▲ "Love" is the meaning of this Polynesian dance gesture shown Joan by Hilo Hattie in Islander Room of Hollywood Roosevelt Hotel. Joan looks forward to role in "His Majesty O'Keefe."

◀ Weary after Hollywood tour. Within 48 hours after getting Fiji role, Joan became engaged to Martin Boyce, son of English manufacturer. Then left for faraway film location in Fiji Islands.





A Gift

THEIR fourth wedding anniversary seems like something special to Corinne Calvet and John Bromfield—they have such a wonderfully close and happy married life. So they planned a Winter cruise as their gift to each other. (This second honeymoon couldn't be more hectic than their first, they reason, when their car broke down in the middle of the desert and they had to spend part of their wedding night being towed to a garage.) John wanted to give Corinne something extra, though, to show the other vacationists what a really glamorous woman she is, so he decided on a brand new bathing suit. Then he began to wonder about color and size and almost gave up the idea. Hearing of the Rose Marie Reid doll gift certificate, he knew he'd found the solution. Delighted with the certificate, Corinne chose a lovely bathing suit becoming her scrumptious figure!



For Corinne



Corinne and John love to plan trips together whether imaginary or real. Here they consider tempting alternatives before finally deciding to embark on Winter cruise.

◀ Packing is no chore for Corinne, since tours have her traveling at least 15,000 miles a year. But part of the fun of a pleasure trip comes from the planning.



◀ A big kiss from Corinne shows John how much she appreciates the present. A siren in movies like "What Price Glory" and "Powder River." Corinne prefers real-life role of devoted wife.

◀ "What are you hiding behind your back?" wonders Corinne. It's a Rose Marie Reid doll certificate, John's special gift to her. With it she received the bathing suit she is wearing at left



Terry and Richard Jaeckel learn there is more to a movie kiss than just "doing it naturally." Reading script, they plan kissing sequence carefully together.

Below: Terry and Dick practice scene, keeping camera angles in mind. Positions which seem comfortable to the actors may look awkward on screen.



Although Terry and Dick are seldom apart throughout the film, she is engaged to, and in the end marries, another.



Terry Catches

TERRY MOORE, who, despite mediocre roles, has been threatening to break out into screen prominence, finally carries out the threat as sexy Marie Buckhalter in "Come Back, Little Sheba," Hal Wallis' vivid adaptation of the prize-winning stage success. And this, in the face of outstanding performances by top stars Shirley Booth and Burt Lancaster, who play lead roles of Lola and Doc Delaney. After seven years in films, Terry is known on the set as an infallible actress who never muffs a line; but not until this role were her deep emotional possibilities realized. As a young art student rooming with the Delaneys, she encourages advances of athlete Richard Jaeckel, who models for sketches.

Doc Delaney doesn't need keen eyesight to gather there is something brewing between roomer and her boy friend.



On!

A tasty dish, Terry is five foot two, 105 pounds, dark blonde with blue eyes.



Terry gives the emotion, timing and delicate interpretation to a role that are found only among the most mature talented actresses.



Gene with his wife, Betsy Blair. They've been happily wed 9 years.



Writer Denny Shane arriving in London for interview with Gene.

Know this about

A YOUNG British journalist approached the table where I was having lunch with Gene Kelly in London recently. His ears turned pink and his eyes lit up with interest when he heard what Gene was saying.

"Do you realize," Gene was asking, "what a break the chance to take a girl dancing gives a romance-minded guy?" He grinned at me. "Suppose you're dating a fellow for the first time, and he immediately tries to hold hands—you might think he was a pretty fresh guy.

"Yet on the dance floor," expounded Gene, "he closely encircles you with one arm, you hold hands—and you may even place your cheek against his. Let him try the same thing on the living-room couch and he gets his face slapped!"

Gene paused to greet the newspaper reporter, who had by now whipped out the notebook he just happened to have handy and who said, "Look here, Kelly

—now I'm beginning to understand how you dare to make a movie without story or dialogue, only dance. If dancing is that romantic," he reasoned, "then a movie that's all dancing should be the most romantic ever made?"

He ended with a question, looking expectantly at Gene, who smilingly retorted, "Look here, Lewin (*the reporter's name*), "I didn't say that, you did. And you may be right, but—I didn't say it."

With that, the reporter good-naturedly put his notebook away and drifted along. Gene explained that the plot-less, word-less movie he's directing and dancing in, "Invitation To The Dance," seems to be regarded as a great experiment but that he thinks it's absolutely commercial because the appeal of dancing is universal.

He arrested the motion of a forkful of roast beef in mid-air to declare, "I don't say that *ballet* is enjoyed everywhere. It might be considered long-hair in Keokuk, but the whole world responds to the movement and meaning of *dancing*."

"Young lovers, especially," I smilingly prodded him back to the subject of dancing as a part of romance.

"Do you realize," he pointedly replied, "that dancing in America is an accepted form of courtship? Dancing is a tribal custom—it's a (*Please turn to page 66*)

"I love dancing. It's an art form that gets pushed around. I want to change that. That's why I stick with movies," says Gene.



Dancing



Gene in scene with dancers Igor Youskevitch and Claire Sombert in "Invitation To The Dance."

Below: Directing a dance in "Invitation." Gene's also creator of this unusual film. Dances in it, too.

Through films, Gene Kelly is teaching the world to know what dancing can be when it's freed from the bonds of convention

By Denny Shane





Rosemary diets—to gain weight. Five foot four, she weighs 104.



Dueting with Ross Bagdasarian, composer of hit she made soar, "Come On-A My House."



With Conductor Mitch Miller whose advice has been invaluable to Rosemary in rise to fame.



Unable to read music, Rosemary listens to band, then goes into song—flawlessly!

Just like Doris, Rosemary Clooney first won fame with her records, but it ends there—she's got a personality all her own!

By Jon Bruce

Another Doris

WHEN a particularly wacky record, lyric-wise, called "Come On-A My House" hit the nation's juke boxes a while back, few guessed that it would have great meaning to Paramount Studios.

But look what happened. The young lady who sang the ditty and made it a sensation, a Rosemary Clooney, by name, caught Paramount's eyes and the studio induced her to ink her name to a delightful contract. She's now in a picture called "The Stars Are Singing." The result? Rosemary Clooney is the hottest new star personality in Hollywood.

As for Paramount, the studio is so

happy that even Betty Hutton's surprising departure has not left them aching too much.

Rosemary still shudders, however, when she thinks how closely she came to not making that fateful record.

"Ever since I was a kid I'd wanted to be an actress," the honey-haired, husky-voiced star said. "I used to spend every quarter I could get my hands on to go to a movie. I was a real fan.

"As for 'Come-On-A-My-House' it didn't actually get me the contract with Paramount—but it helped. Yet, when I was approached by Columbia Records to record the number written by William

Saroyan and Ross Bagdasarian, I was set against it. In the first place it was in a dialect and this seemed too far off the beaten track for me. I just felt I couldn't do the song—period. But Mitch Miller, head of the Artists and Repertoire at Columbia, talked me into it. And am I glad he did!

"After I made the recording I left for Miami Beach to appear at a nightclub. While I was gone Columbia rushed through the recordings and pressed enough copies to distribute to leading record shops in the New York area. The day I got back in town every shop on Broadway was (Please turn to page 68)



Day?

Recording with Harry James. Rosemary has few equals in turning out smash disc hits.





Umpire Pinky Lee wore dark
were popping all over the field.



Polly Bergen and her husband, Jerome
Courtland, intent on antics on field.

All For Fun And Charity

Left: Tony Curtis, Hugh O'Brian, Jeff
Chandler had all played baseball in
school and couldn't help but take the
game seriously at times. They made
sparkling plays and hit the ball hard.





Among Marilyn Monroe's countless admirers at game was Bernarr Macfadden Jr., one of the officials.

AS USUAL, the annual "Out Of This World" series game, sponsored by the Hollywood Junior Chamber of Commerce, was an all-around success. This sixth hilarious encounter between the male stars and comics brought the total funds for distribution among youth organizations up to more than \$60,000. No real score was kept because the game itself is not taken seriously by players or spectators. It's all for fun and charity. A crowd of 8,000 fans (movie, that is) watched the game in which a good laugh counted for more than a home run. The glamorous bat girls and cheer leaders were an added treat.

Dale Robertson, Rosemarie in longies and Buddy Baer. Game was finally called a tie.



Keenan Wynn brought his motorcycle. Drove runners, like Aldo Ray, around the bases.



Mickey Rooney obliges with autograph. The fans had a busy evening collecting them.

that she's

about the workingest doll in this
s called Hollywood. She wants it

is to be the unofficial motto of this
and cream skin who has reminded
courtesans of Louis XIV's court
" We hasten to add that *we* are
the less conventional beauties of
in't worry about toiling for their
at she need not strain so! But this

pictures a year, as she could, she wan-
and radio guest shots, has her own lin-
nines are sold in more than 100 stores around
ally, is "doing" her new house completely from
h nothing except a few dishes and linens. She
syndicated in some 50 papers thrice weekly.
ing busy, she's developing a new line of cos-
in the chemists, acting as guinea pig in trials with
reaming up advertising and marketing ideas.

ing is missing.

There's no man in her immediate future plans, nor for quite a while,"
she adds.

"I am in the process of straightening out my life. It was a terrible
blow to Lex and me when we finally found it best to end our marriage
in divorce," she explains. "We tried very hard (*Please turn to page 70*)

in
film for U-I.

"I still have deep affection for Lex,"
she says. "I believe he has for me, too."



If there had been another man in plans, she could have gone to Nevada for
quick divorce. (It takes a year in California.) Meantime she is avoiding dates.



Miss Dahl again

"I am in the process of straightening out my life," says energetic Arlene

**By
Dorothy
O'Leary**

Bursting with ideas, Arlene uses her early art training: designs popular line of lingerie and is decorating her new "Hansel And Gretel" house.



Left: A make-believe desert safari at home. Marge loves new clothes, Gower loves beat-up kind. She gardens, but he doesn't.

Dance out the old year, sing in the new! Gower plans their dances, Marge makes suggestions. Now they're studying drama.

inseparable





Marge gets a kick out of doing exercises. Here she warms up for scene in "Everything I Have Is Yours."

TOGETHER they work, play, plan and live together, as well; yet Marge and Gower Champion love each other's constant company for they keep their own viewpoints. They knew each other as youngsters, but did plenty of growing up before they became husband and wife five years ago. After study with Marge's dad, Ernest Belcher (one of the top dance instructors on the Coast), Gower went on to youthful dancing prominence with another partner, Jean Tyler. Marge was doing bits on Broadway when Gower, out of the Army, looked her up and they developed routines together.

partners



With imagination, the Champions relax at home as if it were the beach. After years of traveling, they're glad to have real home.



Combining originality and precision, the Champions prepare for forthcoming film, "Give A Girl A Break."

Those Eleventh Hour Gifts!



a. Last-minute gifts for a man: Gillette Gift Set supplies Super Speed Razor Set, extra dispenser with 10 Blue Blades, tube of Gillette Shave Cream—all for \$1.75. At NEISNER BROS. Stores. Four-in-Hand ties in a variety of patterns. Just 69c. At KRESGE Stores.

b. Short-cuts to the feminine heart—the bracelet and necklace set comes in two versions, each in its own velvet-lined gift box. \$1.19 a set at McCrory Stores. NEWBERRY Stores have the embroidered petticoat in a number of pretty colors (\$2.98) and the musical powder box (\$2.98).

c. For the tiniest members of the family, this dainty 3-piece set comes boxed with a gift card. Of crimp-set nylon, in white, pink, blue, maize or mint. \$2.98. These infants' moccasins have white rabbit fur collar. Each pair is gift-boxed. \$1.98. Both from KRESGE.

d. Twin dolls have Latex rubber bodies and vinyl heads. Each costs \$3.98. At McLELLAN Stores. "Fairy Skin" doll sleeps, coos, is unbreakable and washable. Her "Miracle Hair" can be washed and curled (comes with curlers). \$7.98. At SCOTT and BEN FRANKLIN Stores.

e. This pure wool sweater is embroidered in gold thread and studded with pearls. It comes in white, black, pink or mint. For sizes 34 to 40. Just \$5.98. Nylon Tricot blouse has $\frac{3}{4}$ -length sleeves. \$3.98. For sizes 32 to 38. White only. Both at W. T. GRANT.

f. Connie Towers, NBC-TV actress, models one of the new Spring suits from W. T. GRANT Co. Stores, priced at \$7.98. These unlined suits have bound seams, come in junior, misses' and half sizes, in red, navy, gray and neon-blue. Her hat, \$3.98. Smart box bag, \$2.98.

screenland variety shopping



b.



c.

Prices subject to change. For
nearest store, write to Dept.
V.V., SCREENLAND Magazine



e.

d.





Screenland fashion feature

by

Marcia Moore

RITA GAM, who models these separates, co-stars with Ray Milland in the United Artist release, "The Thief," a new film without dialogue. She wears handsome taffeta skirt styled by Sol Hazen of Lloyd Sportswear, priced at \$3.98. Her sweater of Sanforlan treated zephyr wool costs \$3.98. Comes in black, white, pastels and jewel tones. Rita dresses up these separates by adding ropes of pearls, bracelets and a black velvet belt. Sweater, skirt and jewelry all may be purchased at S. S. KRESGE stores.

**Black skirt and sweater
can go anywhere. These
from S. S. KRESGE Co.**



to treasure and to give...

By Elizabeth Lapham

Discoveries to give as holiday gifts
or to treasure for their dependability as
efficient builders of beauty

Connie Russell, TV singing star, is relaxing in Honeybugs as she uses Flame-Glo's Celebrity Red. Robe is by John Weitz.

THIS is a particularly rewarding season to be shopping for beauty props for yourself or anyone else—principally because there is more party-going, more gaiety, than at almost any other time and every girl wants to look her very best. With this in mind we propose to report only on real glamourizers, skipping the annual crop of whimsical trick packages made like sleds, Santa Claus, polar bears, or the like.

THE first cheering news is the debut of a brace of new Flame-Glo lipstick colors to perk up your festive holiday personality. *Celebrity Red* turns out to be a very becoming, clear, brilliant red on your lips—*Romeo Red* has more blue



Sparkling and spangled foil box is held shut by a shiny tassel. Holds Dorothy Gray scent.

Slip your tired pedal extremities into those feather-light coddlers and watch the fatigue lines disappear from your face. Even when you can't take time out to sit down for a breather, you'll find that walking around in those Honeybugs is almost as heavenly a sensation as walking on a cloud (*and lots easier to manage*). The sock top keeps the slippers fitting snugly and it's those thick sponge rubber soles that make walking the next thing to floating. The sock tops, incidentally, come in maize, light blue, pink, and pure white—the decorative trimming is all done in appropriately contrasting colors. With the price only \$2.99, it wouldn't surprise us if you wanted several pairs. (Please turn to page 74)



in it but the same vital quality. Both are available in sizes that start at 15c and progress to 25c, 39c, and 49c. The formula itself is rather special in that it can give you the kind of lip finish you prefer—creamy lustre, or smooth indelible. In either case "Fastinol," an exclusive skin softening ingredient, helps to keep your lips soft and fresh looking. The only difference in technique in applying lipstick for the two finishes is that for the high-gloss result you use your lipstick as you always have while for the indelible quality you allow the lipstick to set for two minutes and then blot off any excess with a tissue.

AND now, because physical comfort and relaxation have so much to do with beauty it's particularly pleasant to be able to tell you about one of the surest short-cuts to both—Honeybugs slippers. The model that gets our raves is the one Connie Russell wears in our photograph.



For a shining pate a gift of iridescent White Rain Lotion Shampoo is invariably in order.

New cream-washing treatment for complete skin care requires only Noxzema, wash cloth, water.

TALLULAH ENTERTAINS



Arthur Blake's impersonation of Tallulah could not have been more realistic and devastating. He seemed more like Tallulah than Tal-

lulah did herself. Sid Caesar was master of ceremonies of an impromptu show which included such stars as Bea Lillie and Vivian Blaine.

**Tallulah Bankhead's TV debut, her new
film and her autobiography call for
midnight champagne supper at Pen & Pencil**

IT WAS most opportune for Tallulah to have a party. She had just made her TV debut on NBC's "All Star Revue," her biography, "Tallulah," had been roundly applauded by the critics and she was about to depart for Hollywood to make a movie, "Main Street To Broadway." Since no one in show business has more friends than Tallulah, the guest list was, conservatively, a mile long, but Host John Bruno of the Pen & Pencil, where the all-night party was held, had plenty of his choicest champagne and steaks for everyone who crowded in. Stars of Broadway, Hollywood, TV and radio put on a show for Tallulah that was practically continuous from midnight to dawn. But it was Tallulah, herself, who was the most entertaining personality of all. She outdid herself to make everyone happy and enjoy themselves to the fullest.

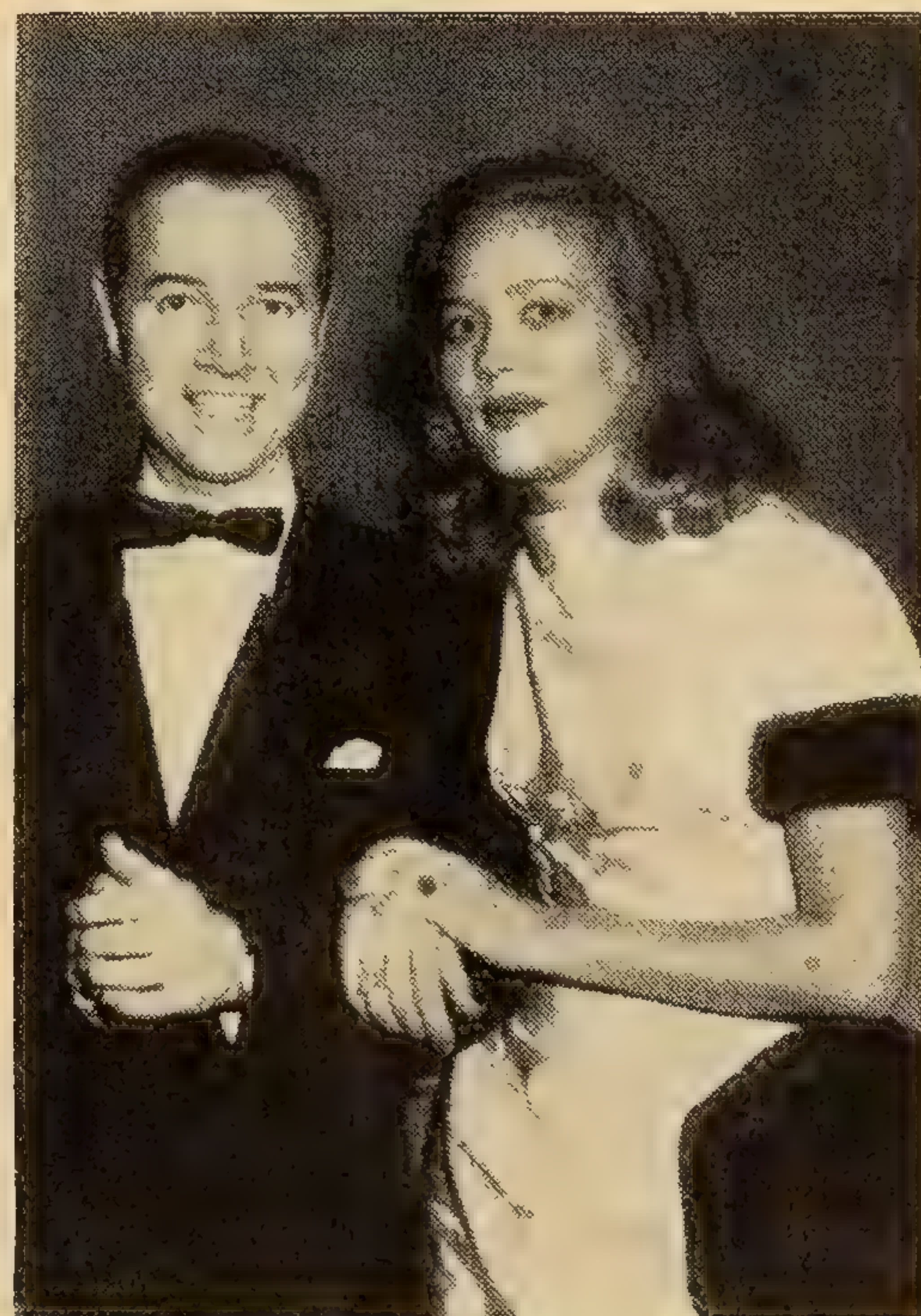
Nina Foch, Donald Buka, Host John Bruno and Rita Gam with jeroboams of Louis Roederer '37.



Van Heflin, now touring in "The Shrike," and Pat Neal, listening to rhythms of Cy Coleman.



Mrs. Errol Flynn (Pat Wymore) arrived with Earl Blackwell and friends. Errol was away.



Vivian Blaine, star of "Guys And Dolls," with her husband. The party lasted until dawn.



John Bruno with Eva Gabor and Jack Seabrook. Over 300 guests toasted Tallulah.



Reginald Gardiner, Bea Lillie and her nephew, Grant Tyler. It was a star-studded fete.

Imogene Coca and
Sid Caesar know all the
tricks of pantomime



The way Imogene winks her eye, the way she holds her fingers to tie her shoe are gimmicks.



Notice "the business" of her feet and the bend of her legs. James Starbuck assists.

Gimmick Mimics



Imogene's career was somewhat tangled up until TV straightened it all out and made her a star.



Resting her chin on her elbow is typical sort of gimmick Imogene does so expertly.



An ad lib remark by Jim breaks up Imogene. Usually show sticks closely to the script.

Their "Show Of Shows" is Saturday night must!

IT'S the mimic with the gimmick who's tops and you'll never find Imogene Coca or Sid Caesar without one. Their hilarious antics seem to come so effortlessly that it's difficult to believe how much time and practice were devoted by them to get these various "bits of business" to appear so easy and natural. Take, for instance, Imogene's zany ballet performing. To be able to burlesque it so cleverly, she first had to learn how to

do ballet perfectly. Her partner is James Starbuck of "Show Of Shows." One of her greatest honors, she feels, was being mistress of ceremonies at the recent Ballet Ball at the Waldorf-Astoria. Imogene has many, many friends among the dancers and from them she has gathered an assortment of gimmicks she employs to such good use in her burlesquing of the ballet. She first studies a stunt seriously and so learns how to clown it up.

Eating a banana in this Arabian regalia is choice gimmick and certain to get laughs.



Imogene can cleverly mimic any personality. She is a serious student of human nature.



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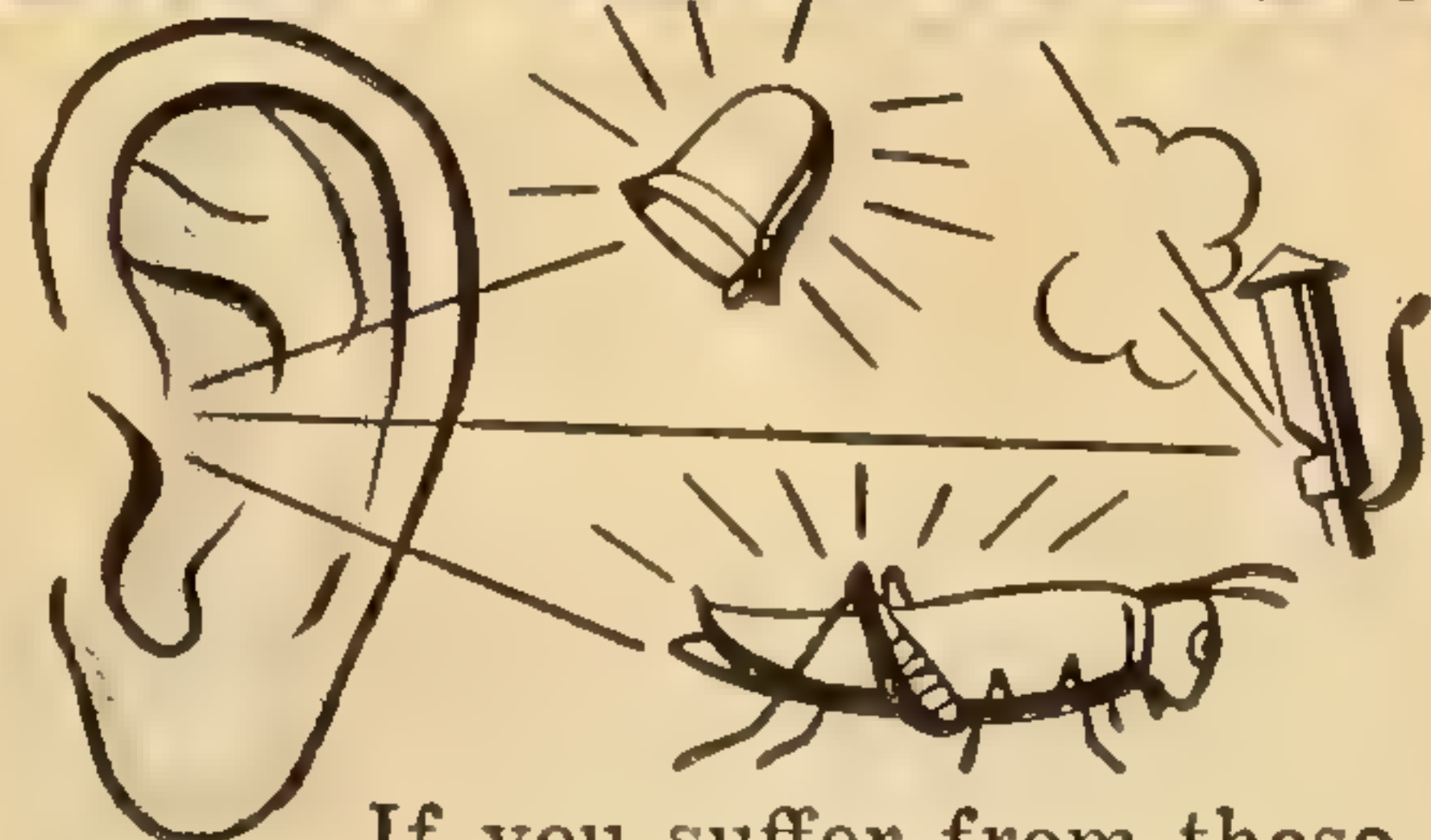
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SUGAR 'n SPICE

In Hollywood, make-believe land,
many stars find new meaning in life
through the eyes of young
daughters whom they cherish



Entertaining four-year-old daughter, Schuyler, gives Van Johnson more satisfaction than applause from a large audience. Sitting on the stairs in their Beverly Hills home, Schuyler quickly catches Van's big thumb in her grasp. His latest is "Plymouth Adventure."



Six-year-old Melinda is the apple of father Groucho Marx' eye and if she wants to ride horses, you can be sure a horse will be found. This one lives near their Westwood home.



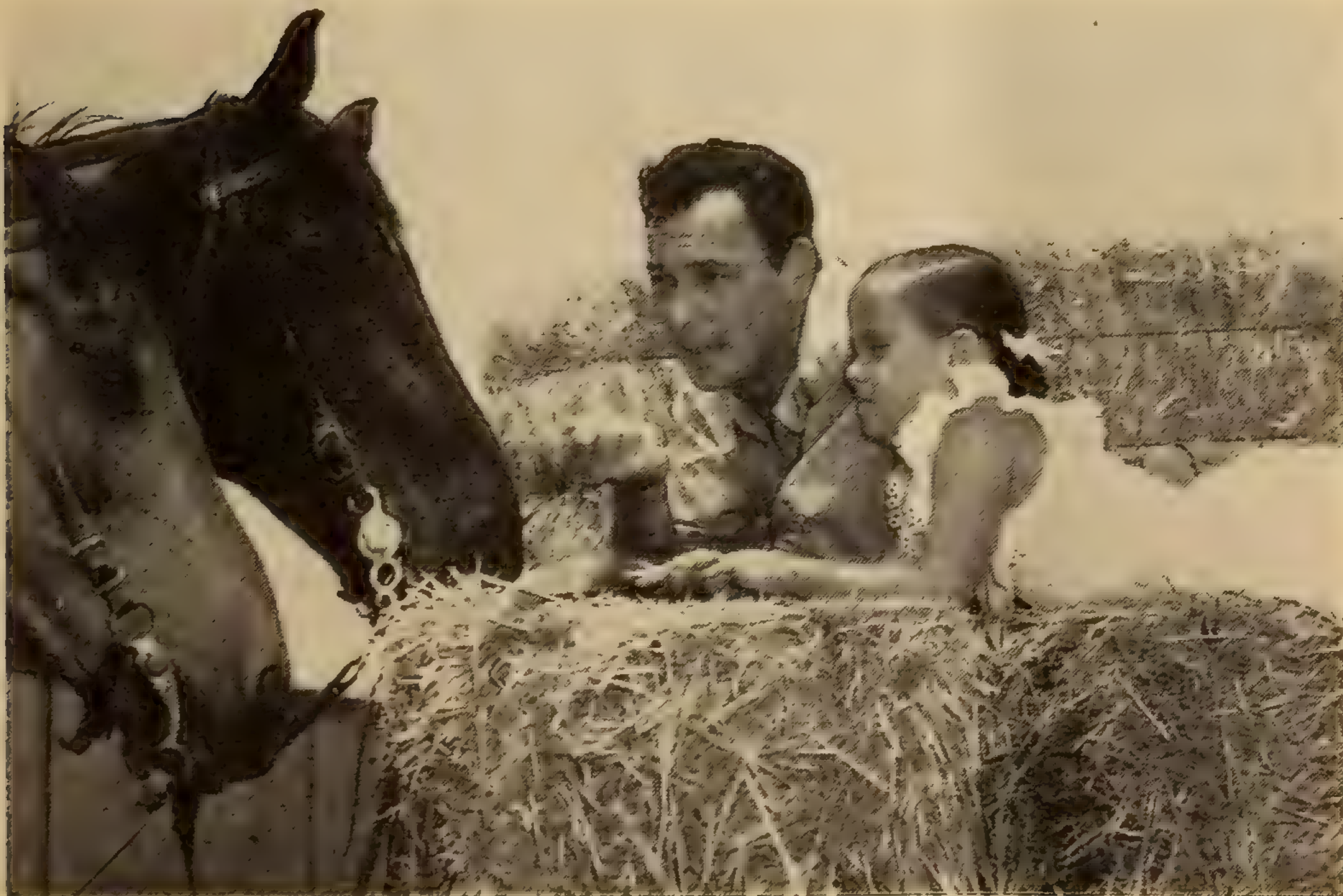
Surrounded by women—and Danny Thomas loves it! It is clear Danny is very much a family man. His daughters are Teresa and Margaret. That's his wife with the broad smile.



Since the death of his wife, Maria Montez, Jean Pierre Aumont has been both father and mother to their daughter Maria Christina. They returned to Hollywood for film "Lili."



Patti-Kate, aged four, thinks it's great fun to help her mother, Kathryn Grayson, bandage their cocker as if he had an earache. Patti-Kate's father is singer Johnnie Johnson. Giving children's parties is one of Kathryn's favorite hobbies and she enjoys having nieces and nephews spend the Summer with her. She is now in "The Desert Song."



First step in learning to ride is becoming friendly with the horses, explains Barry Sullivan to his daughter, Jenny. Barry, who is an accomplished horseman, thinks that his six-year-old daughter is the right age to start learning to ride; and whenever he is not too busy making movies at MGM, he enjoys taking her over to the stables.



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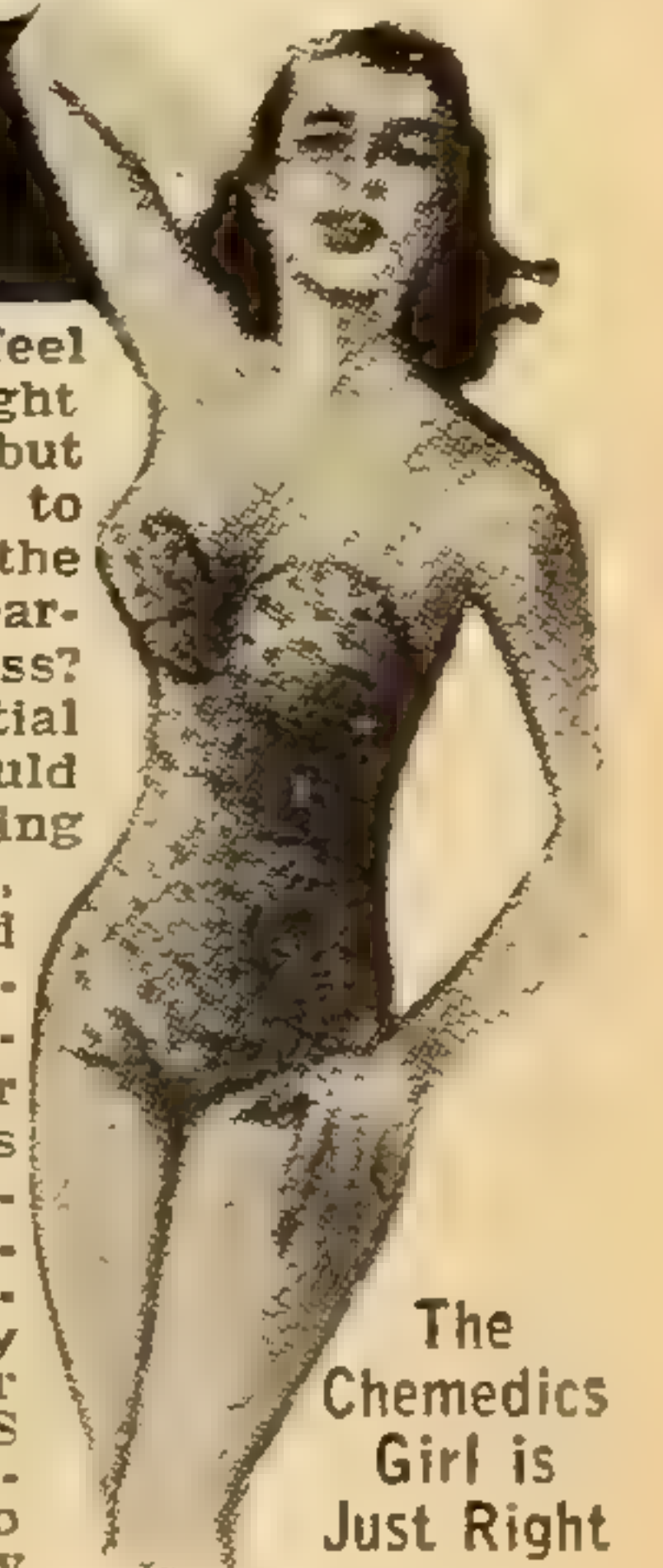
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Denise Darcel, at a recent dinner party at Ciro's, gives Gary Cooper a most explicit account of her doings in Paris where she went, primarily, to spend time with her mother.

Hollywood Facts Of Life

Continued from page 23

the Davis-Merrill nursery to three.

On March 3, Miss Petrine (*named in honor of her maternal grandmother*) was born to Mr. and Mrs. Robert Mitchum. Also delighted over the arrival were Petrine's two brothers, aged eight and ten.

Jeanne Crain made good use of March 5, by presenting Paul Brinkman with a 7 lb. 9 oz. daughter, Janine. During the past 7 years, Jeanne has starred in 12 major productions for 20th Century-Fox, and has become a mother 4 times. Her appearance proves that happiness is the greatest beauty treatment ever devised, because Jeanne still looks like a high school senior on commencement night.

Audie Murphy's frantic rehearsal trips to the hospital finally paid off when he and Pamela became the parents of Terry Michael on March 14, and Ricardo Montalban announced on March 19 that his family had been nicely rounded out when Georgianna Young presented him with Victor at 7 lbs. 8 oz. The other Montalban children are Laura, 6, Mark, 5, and Anita, 3. All beautiful.

Bridget Duff nearly frightened her parents to death by hopping into the world

long before she was expected; weighing 4 lb. 6, she was placed in an incubator, where she thrived. She is going to be an authentic beauty, judging from early pictures.

On April 26, in Bethesda, Maryland, Shirley Temple and Lt. Commander Charles Black became parents of a 6 lb. 12 oz. son who was born by Caesarian section. Shirley was an extremely sick girl for several months, but had recovered completely by the end of the Summer.

In May, Agnes Moorehead adopted a baby boy, and Arthur Godfrey became a garrulous grandfather when Mr. and Mrs. Richard Godfrey acquired a daughter.

On June 2, Kevin Patrick was born to Barbara Savitt and Steve Brodie in Los Angeles, and on June 18 in Rome Ingrid Bergman and Roberto Rossellini were bundled by heaven with twin daughters, Isabel and Ingrid. Older brother, Robertino, thought them the most beautiful dolls he had ever seen.

June was also memorable because it brought a second daughter, Kirstine, to Mr. and Mrs. Howard Keel (*their eldest*

daughter is Kaiya, 2½), and the month presented the Wendell Coreys with their fourth child, Bonnie Alice.

Robin Gay Humberstone was born on July 2, to Mr. and Mrs. Bruce Humberstone (*he's the famous director*), and Rochelle Robertson weighed in at 8 lbs. 5 oz. on July 10 to delight her parents, Jackie and Dale Robertson.

Another bouncing July baby was Matthew at 8 lbs. 11 oz., born to Betty de Noon and Sterling Hayden. Matthew is their fourth child and it was hoped that he would seal the marriage which appeared to have been in jeopardy before his birth.

August was a gala month for these Hollywood parents: Viveca Lindfors and Donald Siegel welcomed their second child, Christopher, on August 4th; in London Moira Shearer and Ludovic Kennedy acquired a red-haired daughter on August 12; on August 19 Jean Hagen and Tom Seidel added a son to the nursery already occupied by their two-year-old daughter; Leslie Howard Bogart, weighing 6 lbs. 5 oz. checked into the Humphrey Bogart home on August 23 to the delight of her older brother, Stephen, who is now 4.

Kirby Grant and Carolyn Gillis acquired their first child, a daughter to be named Kendra Lee Grant, on August 26, and on August 29, a 6 lb. 6 oz. son was born to Barbara Rush and Jeffrey Hunter.

September brought a son, Christopher Covington, to Bonita Granville and Jack Wrather in Los Angeles; in London, Susanna Foster presented her husband, Wilbur Evans (*star of the London production of "South Pacific"*) with their second son; in Los Angeles, Barbara Reed and Bill Talman welcomed a daughter, and the Ernest Fords (*Tennessee Ernie*) jubilated over the advent of a son.

As the Fall turned toward year's end, there were even greater baby dividends expected:

Eleanor Parker and Bert Friedlob were anticipating their third child; Adele Jergens and Glenn Langan were fitting a nursery for No. 1.

Darrylin Zanuck and Producer Robert L. Jacks were to welcome a second youngster; Ruth Roman and Mortimer Hall were excited about their first, as were Catherine McLeod and Don Keefer. Myrna Loy and Howland Sargeant were thrilled over their first youngster. Although Myrna had been married three times previously, this was her first child.

Peggy Dow and Walter Helmerick III hoped to have a boy to be named Walter Helmerick IV, Jean Parker and Robert Lowery wanted a daughter, and the Alan Youngs also hoped for a daughter.

Christmas babies were slated for Blanche Ames and Jim Davis, and for Jo Stafford and Paul Weston. Betty and Mario Lanza had ordered their No. 3 infant to arrive with mistletoe, Jane Powell and Geary Steffen hoped for a daughter under their Christmas tree, Nancy Davis and Ronald Reagan wished their December special could be twins, and drama was attendant upon the arrival of a second child for Phyllis Thaxter and James T. Aubrey, Jr. During the

Summer, Phyllis had a light touch of polio but recovered quickly and without unfortunate after-effects.

January promised a bambino to Liz Taylor and Michael Wilding as well as No. 2 infant for Lucille Ball and Desi Arnaz. The stork had Jane Nigh and John Baker on his February list, and March was red circled for Judy Garland and Sid Luft, for Erle Jolson and Norman Krasna, and for the junior Eddie Robinsons.

April was set for the Shelley Winters and Vittorio Gassman storking, and for a special delivery package for Mr. and Mrs. Mike Rennie. Fans of Mike, who was so effective in "The Day The Earth Stood Still," were convinced that his youngster would arrive by flying saucer.

Cupid, as usual, worked like Robin Hood; in the main his aim was good, but he landed a few arrows that pounced off armor-plated chests like eggs off a Sherman tank, as for instance the decision of Patricia Neal to call off her romance with Gary Cooper when it didn't seem likely they'd ever marry, and the almost-divorce of the Glenn Fords, who, happily, realized that would be the worst mistake they ever made.

On January 6 in New Rochelle, New York, Ilona Massey married Charles Walker.

On February 18 on the Isle of Capri, Gracie Fields married Boris Alperovici, Rumanian radio engineer.

In Los Angeles Benay Venuta married Fred Clark, and Jo Stafford married her long-time heart, Paul Weston.

March produced an array of church weddings—fairly rare these days in the motion picture colony: Vera Ralston became the bride of Herbert Yates, head of Republic Studios, and left immediately for a honeymoon in Europe.

On March 12 Kay Young (*Mike Wilding's ex-spouse*) married Douglas Mont-

gomery in Bethlehem, Connecticut.

Las Vegas collected a handsome crop of newlyweds in March: on the 18th Betty Hutton married dance director Charles O'Curran; on the 26th Charlie Barnet married singer Betty Reilly (*3rd try for him, 1st for her*), and on the 30th Jorga Curtright married MGM writer-producer Sidney Sheldon.

In New York on March 30 Metropolitan Opera Star Roberta Peters married Metropolitan Opera Star Robert Merrill. They separated on June 6 and divorced in Juarez, Mexico, on June 27, making even Hollywood's mercurial romances seem staid in comparison.

Probably the wedding of the year, however, was that of Lil Abner Yokum and Daisy Mae of Dogpatch, who left on their honeymoon chaperoned by a Dogpatch ham.

On April 16, Rudolph Friml, composer, married his secretary, Kay Ling.

In Santa Barbara, on April 29, Leslie Charteris (*author of the "Saint" stories*) married Audrey Long.

A good many minds were set at rest on May 5, when Xavier Cugat and Abbe Lane were married in Miami Beach; on May 17 Anne Francis and Bamlet Lawrence Price, Jr., were married in a beautiful ceremony in the chapel at Harvard Military School; on May 20 Marion Marshall wed Stanley Donen in Westwood at the home of Mr. and Mrs. Jules Goldstone, and on May 25 Johnnie Ray married Marilyn Morrison (*daughter of the owner of Hollywood's glittering Mocambo*) during a furious and appropriate rain storm.

June maintained its tradition for romance: On the 10th in Manhasset, New York, gorgeous Patrice Munsel married Robert C. C. Schuler in a traditional ceremony in St. Mary's Catholic Church and left the next day on the Queen Mary for a honeymoon in Europe.



Jane Greer and Howard Keel, co-stars in "Desperate Search," discuss their respective home lives while awaiting scene to be lighted. Both are extremely happily married.

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Dinah Shore and her husband, George Montgomery, chat at Hollywood party with Ava Gardner, who has been going out in groups since her latest spat with Frank Sinatra.

Robert Newton and Vera Budnick were married on June 15 in Beverly Hills, and on June 13 in Klosters, Switzerland, Marta Toren married Leonard Bercovici.

Elizabeth Fraser and writer Charles K. Peck, Jr. were married in Los Angeles on June 21, and Beverly Wills (*daughter of Joan Davis*) married Lee Bamber in Carson City, Nevada, on June 22.

June 27 Ginny Simms and Robert Milton Calhoun flew to Las Vegas to be married in the Flamingo Hotel at 11 p.m. It was Ginny's second marriage, Bob Calhoun's first. By September Ginny had moved out of the redecorated honeymoon home prepared for her by Bob, and they were busy trying to adjust their lives to one another on an adult basis.

On June 28 in New Canaan, Connecticut, Artie Shaw took Doris Dowling as his 7th bride; among other Mesdames Shaw were Lana Turner, Ava Gardner, and Kathleen Winsor.

To bring the month to a triumphant close, Kurt Kasznar (*who was so good as Uncle Louie in "The Happy Time"*) married Leora Shepherd Dana in Cold Spring Harbor, New York, on June 29.

July provided three nuptial events of note: On the 7th in Kanab, Utah (*where she was working on location*), Rhonda Fleming became the bride of Dr. Lewis V. Morrill; on July 27 Joan Evans married Kirby Weatherly in Los Angeles at the home of Joan's godmother, Joan Crawford; on July 31 in Greenwich, Connecticut, Johnnie Johnston (*ex-spouse of Kathryn Grayson*) took Shirley Carmel as his wife.

August could provide only one wedding of Hollywood import and that happened in New York when Jack Carson and Lola Albright were married, and September witnessed, in New York, the marriage of Mrs. Lucille Wright and Gene Markey, former husband of Joan Bennett, Hedy Lamarr and Myrna Loy, and one of the best-liked men (*by men as well as women*) in the picture business; in Los Angeles on September 20

Audrey Totter became Mrs. Leo Fred in a white satin ceremony.

The fragmentation reports were, as usual, deeply regretted.

On February 28 in Santa Monica Gene Tierney divorced Oleg Cassini; they were married on June 1, 1941, and had two daughters, Daria, 8, and Christina, 3, and in keeping with the ultimate good manners of both, Gene and Oleg have remained good friends.

In March, Louis Calhern and his wife of six years, Marianne Stewart, separated and contemplated divorce.

On March 6 Carol Saroyan divorced William Saroyan for the second time. They had married on February 20, 1943, divorced on November 16, 1949, remarried on March 25, 1951. There are two children, Aram, 8, and Lucy, 6.

On St. Patrick's Day, which doubtless had nothing to do with it, Hedy Lamarr divorced Ted Stauffer.

March 24—Patsy Lydon shed Johnny Meyer after a two-year marriage.

Mona Freeman moved into an apartment on April 11 and secured a divorce from Pat Nerney on September 25 after 7 years of marriage.

Another legal bombshell was the divorce suit of Terry Moore vs. Glenn Davis and Terry's resumption of her own legal name, Helen Koford.

Beetsie and Keenan Wynn separated on April 16, but at year's close no divorce suit had been filed and it was hoped that a reconciliation could be worked out.

April 18 in Las Vegas Xavier Cugat divorced Lorraine Cugat, and on April 21 in Los Angeles Sylvia, the former Lady Ashley, divorced Clark Gable.

Also on April 28 Celeste Holm divorced Schuyler Dunning, and Zsa-Zsa Gabor announced her separation from George Sanders. At year's end this action seemed to have resulted only from Zsa-Zsa's April attack of measles and to have no serious meaning.

Alexis Smith and Craig Stevens decided on a trial separation as of May 9,

but there was an excellent chance of reconciliation at the holidays.

Probably the most mixed-up wuz-it or wuz-it-not separation honors were taken by Phyllis Hill and her husband Jose Ferrer, who were said to be parting, or perhaps not parting; on the side lines seemed to be Rosemary Clooney, the "Come On-a My House" girl, whose studio (*Paramount*) was busily trying to persuade her that a single girl's career advanced more rapidly than that of a matron.

On May 14, the divorce suit originally filed on March 26 by Acquanetta against artist Henry Clive, was dismissed, but the divorce suit filed by Marjorie Reynolds for the second or third time against Jack Reynolds culminated in an interlocutory decree. They were married in 1936.

Barbara Payton was divorced by Franchot Tone on May 19.

Also on May 19, Dolores Barrymore Fairbanks divorced T. A. Fairbanks after two years of marriage, the birth of two children. She is the daughter of John Barrymore and Dolores Costello.

The John Waynes separated again on May 20, and at year's close were trying to adjust their differences: John wished their termination to be outright divorce. Esperanza (*Chata*) was holding out for separate maintenance.

Olivia de Havilland announced her separation from Marcus Goodrich on May 17 and an interlocutory decree was granted on August 26, her 6th wedding anniversary.

Stormy love life during 1952 was that of Arlene Dahl and Lex Barker. Their first announced separation took place around the middle of May, but during June they spent several honeymoon holidays together at Laguna Beach. A complete reconciliation was announced on July 7, and in September they separated and announced plans for an immediate divorce.

On May 21 "Cisco Kid" Duncan Rinaldo was divorced from his wife, Lea, and he was given custody of their three children.

June, too, was rifty: Veronica Lake divorced Andre de Toth, Barbara Fuller (*Claudia of "One Man's Family"*) divorced Western star Lash LaRue, Helen Walker divorced Edward Du Domaine after a two-year marriage, and Ruth Warwick divorced decorator Carl Neubert.

On July 28 Helen Cobb divorced Lee J. Cobb after twelve years of marriage, the birth of two children; and the same day Kay Williams dropped Adolph Sreckels II after six years of marriage, birth of two children.

A good deal of consternation was felt when Maureen O'Hara divorced Will Price, and when Gloria Grahame divorced Director Nicholas Ray in August.

Another sad termination was that of the marriage of Teresa Wright and Niven Busch after ten years, two children.

The Las Vegas divorce of Lydia Lamas on September 11 cleared the way for the marriage of Lana Turner and Fernando Lamas who make up a stunningly handsome couple.

Other terminations as 1952 ran out:

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Continued from page 26

bosses, with a shrewd eye on lines at the box-office, were sure he could handle the subtle shading. Rock kisses Mary Castle as tenderly as any nice home girl he'd plan to marry, because as his schooldays sweetheart in this film she represents the naive type. In a later scene in a saloon, he falls abruptly for Julia Adams. She portrays a worldly woman who has been pursued passionately. His technique proves the toppler for such rivals, for with her he is absolutely mature and masterful. Women everywhere will wonder more than ever just how Rock, who is twenty-seven himself, would treat them.

Is he dangerous, or disappointing? You can judge for yourself—but first take a look at his new social standing, off-screen in Hollywood.

Now he is rated as the most eligible bachelor in the whole movie colony, where nothing succeeds better than his brand of success and charm. He doesn't determinedly prefer a raccoon to a dame, in the Marlon Brando manner. He doesn't hide away in the Montgomery Clift or Farley Granger fashion. He confesses, instead, that there's nothing more fascinating to him than a girl whose main object is to be—a woman! Unattached, colorful, and amazingly considerate, he mixes magnificently whenever he steps out.

Naturally, women notice his size, and then his usually devilish smile. But before they're too upset they are reassuringly relaxed by his warm wit.

As you'd guess from this, exclusive invitations from sophisticated hostesses are being directed straight to his door. They've discovered he is a great asset as a dinner guest. His agreeableness isn't a surface slickness. Rock's a physique and

a profile with plus values. He'll converse cuterentainingly about anything under the sun or moon. He isn't pretentious, genuinely cares about people, and his rare ability to listen raptly, in a city where there's a constant urge to grab the center spot, alone would distinguish him.

Those discerning, available glamour girls who are concerned chiefly with sewing up a satisfactory steady date are attaching no irksome strings to their glances his way.

In the past, attention like this has led many a new favorite away from his original self. Wholesale flattery is the temptation that spoils the weak. Tie all this commotion together and it's plain why what'll happen to him is a matter of intense interest to anyone of the opposite sex!

What is Rock doing about all this?

He is reacting exactly as his friends expected. He has, incidentally, a talent for friendship. His fabulous fondness for fun anytime he isn't pinned down with work draws people to him like a magnet. You don't have to put on any pose around him if you're female. He's every bit as impressed if you work at the five-and-dime as if you were a famous actress or an heiress. It's always the girl, not the whirl around her, that counts in his estimation. He'll call for you in his red convertible with such spirit you'll claim you've flown in his red fire-wagon. In the excitement he stirs up as easily as he breathes, because his curiosity is enormous, it'll be evident he hasn't been taken over by any woman accustomed to having him meekly on tap. He isn't dazzled by a chi-chi mansion and bored remarks. He isn't plunging into any one social set. He's too alert to limit himself

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to a particular group that's aloof from wide wondering. Rock continues to be spontaneous, to prefer to park his gigantic feet nonchalantly wherever they're comfortable.

In spite of the long list of gals he's been dating, he isn't thinking of any one of them as a wife. He is purposely enjoying the good times today or tonight—and that's all. Because he won't let himself love as he intends to again some future day until he is positive he won't be hurt once more!

Women have hurt Rock. He doesn't for one second put himself up as the irresistible male. He's smart enough to know no man, or woman, ever has a 10 per cent appeal. Inevitably, there'll be the few who don't get your message, in any language you can learn.

He's been taught by his past romance too, that his fatal mistake was not being ready for all love demands. He was crazily impulsive. In high school in Illinois he went steady for two years, and was quitting school without graduating to elope with the girl who'd become all of sixteen. He intended to support her by driving a truck the rest of his years. Fortunately, a seventh sense seized them at the last minute. They had nothing in common but their youth. Rock has been shown by others since that similar tastes are a must for happiness. Hollywood also has persuaded him some financial stability is necessary.

He assumed he could marry the movie star he fell in love with when U-I signed him. It took unanticipated reflecting to realize he'd never make a go of it as her husband in Hollywood with that vast gap that existed in their pay-checks. He concedes he was sophomoric then. He'd never given a second thought to the high cost of holding up your heads as a married pair in whatever community you choose. He has no ambition at all to be snooty. But he admits two can't live as well as one when the husband is still only a novice at his job and might be dropped before he could ever click.

Rock won't propose again until he's earned the right to be the head of the family. He intends to stay in Hollywood. It's apparent to him he can at least eliminate the trap sprung when the wife is the conspicuous breadwinner by first establishing himself in the business he picked. He'll be able to afford a wife and kids, he's promised himself. You bet it's lonesome for him without love! Yet this, he's decided, is the price he has to pay for the old-fashioned brand of home happiness he wants, no matter how modern the world has become.

In return, he views a career woman as handicapped. He won't insist upon a wife abandoning a career that intrigues her—not as long as she guarantees it won't interfere with her old-fashioned obligations as a wife and mother. This is the steep price Mrs. Hudson will have to pay, he says.

This grown-up acceptance of the responsibilities he finally foresees is why he's resisting repeated dates with the same woman. The gossip columns will go on being full of items about Rock, but don't be fooled. He will remain a bachelor

for a couple of years. He won't be financially clear in less time. This past year he began making a solid salary and cinched his tomorrows in pictures. He celebrated by eagerly pouring all his spare cash into an annuity that will pay him small dividends twenty years from now. He isn't moaning about the world possibly exploding before then. Realistically, Rock's buckled down to do his best. This last year he functioned under the expert guidance of the stern business manager he hired to put him on an extremely modest, sane budget. No longer is he splurging as he once did when he was making incomparably less. He went hog wild for a luxury when he was a boy, he grins, existing on peanut butter and crackers to catch up. For anyone who relishes platters full of fine food as much as he does, he has wised up the hard way.

His three months in Britain and France have left those clodhoppers of his on the ground and not on a cloud, even if he did fly the Atlantic. The loan-out to RKO to film "Toilers Of The Sea" abroad gave him a bonus of exciting spare time in foreign countries he's ached to explore. However, he won't confide whether Parisian beauties kiss longer. He didn't flip too desperately over anyone he dated while away. Remember, he won't let himself go!

He isn't a wolf with the actresses with whom he teams. He doesn't have to be a heel. He'd infinitely rather be regular than a jerk.

Rock expresses himself with such vivid honesty that you might suppose you know all his emotions. When he went to Judy Garland's vaudeville act, for instance, he was so carried away with his enthusiasm for her that he unconsciously stood up to applaud madly, to the amazement of the ardent but less uninhibited audience. Rock thinks so highly of the

except for others that he could be classified as the perfect fan. Yet even though he sweeps you into the same fever pitch, and you're suddenly having a ball at his side, don't take him for granted. You'll fumble if you're that silly.

Here is a man who is past the fast pangs of jealousy he once felt as an adolescent. He's become comparatively patient through his campaign for self-discipline. The one thing that will save him all his life when he is deeply disturbed is the firmness with which he can never be plagued by a circumstance again after he has done all he can about it. Literally, he'll never worry or mention it forever after. Women who are made miserable by a man who broods on indefinitely admire this trait in him.

But don't assume you always can read his mind, for you can't. No one knows all that's going on now in that Hudson head. He can cover his feelings as deftly as he can pour them out. He's slowly mastered both tricks. Until he became a success from the Hollywood viewpoint recently, he was one of the shyest walking skyscrapers I ever encountered. The affectionate approval of others has finally given him the self-confidence he couldn't demonstrate. Yet experience with women also has tutored him in concealing what he recognizes he must solve himself. Growing up, he blurted out his notions and was severely criticized when he was mistaken. He'll never do that anymore. If you don't detect his sensitivity, and try to aggressively pry news out of him, Rock can be as quietly stubborn as his first name.

He likes to argue, when the battle of words is kept impersonal. He's too full of dynamite to be docile physically, emotionally, or verbally! But don't pull phony claims, for he'll be disillusioned when he punctures the pretense.

He's still merrily impulsive in his free hours. He is wide awake after midnight and at 2 a.m. may conclude he wants to go to the beach and dig for clams. So off you'll tear with the breeze in your hair instead of peacefully going home. And you'll never have any doubt as to whether Rock is near. His movements are as loud as the way he plays any music. He slams a door when he comes in so the room vibrates.

I shudder at this habit because he's just moved into a house of glass. He's not the least afraid of that! He's leased the ultra-modern home of writer Mel Dinelli on a San Fernando Valley hillside. It's a huge rectangle of glass with redwood trimmings and eaves. As you look up to it you breathe healthily for you have to climb thirty-five steps. The large living-room, minus the baby grand piano Rock aches to buy because he plays any tune by ear, is windowed from floor to ceiling on three sides. There is an all-electric, compact little kitchen at one end. The entrance hall is the barrier from the big bedroom, which has its three walls of glass, too. There are handy drapes to shut out too much sunlight, but the moonlight is permitted in after the city starts going to sleep below and resembles a softly glowing carpet. The modern bathroom is the only room with four walls!

Part of Rock's earnings this year ahead

are pigeon-holed for his home-building fund. In 1954 he hopes to build a house he is designing as his unique version of a bachelor's retreat. I can't see how he can improve on the one he's in now, but he retorts it has a few secret features and will always bring in rent! Anyhow, he wants to examine all the selecting that can go into a house that begins as a dream. This trial and error will teach him what he prefers strongly, and then he can eventually coordinate this with the taste of the woman he marries. I dread to be around when he purchases his first home deep freeze. I prophesy that after allotting specific space for it he'll load it with exotic bargains and then acquire a starvation complex. Once he's reasoned it isn't big enough, he'll want two and have a wall hacked out. Then he'll be tortured for a spell by an urge to let the neatly proportioned packages of frozen delicacies remain symmetrical sights stacked in rows. It may be luck to let him go through all this before he becomes a husband!

Rock won't be robbed of the rewards his sincerity and intelligence have in store for him. In these hectic days it's a treat to know someone as courageous. Rock isn't too reckless. He is well-balanced on the ledge of love, and no one's going to give him a shove. He won't care completely again until he's certain he deserves the chance.

lead, or the careers they pursue.

Hollywood, at the knowledge that anonymity will be stressed in the Kinsey book, breathes a sigh of relief—at least individually, but in mass it isn't so sure. When it learned, for instance, that out of the 8,000 women questioned (*including many Hollywood stars and numerous lesser Hollywood beings*) 33% were partially unresponsive to sex relations, and a third of that figure *utterly* unresponsive, many of its people wondered just how far the report would go.

One actress, well known for the way nature has endowed her physically, revealed recently that she had been talked to by one of Dr. Kinsey's able assistants.

"What was it like?" she was asked.

"I haven't been the same person since," she answered truthfully. "It was just like being psychoanalyzed at one sitting. The questioning lasted almost four hours, and nothing was left out. I was asked almost 500 questions, and when it was over I felt drained of all feelings."

Whether this young actress told the truth or not is easily answered. Dr. Kinsey, aided by his remarkable and expert staff, has a way of getting at the root of everything he wants to know. Movie star or housewife, congresswoman or waitress—they all find him a human lie detector and act accordingly.

What Hollywood wonders most is whether Dr. Kinsey will sum up his total findings of Hollywood on the revelations of a picked few. Will he be swayed by the present wealth of pictures on sex, the exploitation by the stars themselves of their special allures, and the unfounded opinion of parts of the nation that Hollywood is the loosest town in America when it comes to morals, sexual behavior and wavering pattern of marital felicity.

Here is the answer: In interviewing the citizens of screenland, Dr. Kinsey has found exactly what he has found in every other city in America. No more, no less.

In gathering his facts, Dr. Kinsey has been so reserved and so careful that no names could ever be identified to determine whether he has collected data from Hollywood or not. However, one thing is certain: Dr. Kinsey doesn't think film folk are different from other people when it comes to making love.

His first report on men grouped the people he interviewed loosely, on the basis of the sort of work they did—but there was no special classification for actors. So far his classifications for women have not been revealed, but it isn't likely he would make any special grouping for actresses.

Just to be technical about it, there may be some odd people in Hollywood—but oddness, when it comes to sex, says Dr. Kinsey, consists principally in thinking that **YOU** and **YOUR** ideas are normal, and anyone who has a different idea is "odd!"

Perhaps you think it is odd to get married more than once, but the pattern that is right for you may be all wrong for a Lana Turner or an Ava Gardner. And if your marriage was once and forever, think of the Bing Crosbys, the George Burns, the Jack Bennys, the Gregory Pecks, and the Fredric March-

What Kinsey Would Find In Hollywood!

Continued from page 29

intriguing question is answered—fully and honestly—let's look a little into the long-awaited Kinsey report on women, and how it was achieved. Actually the book was started some 14 years ago when Dr. Kinsey started a marriage class and, appalled by the ignorance of his pupils, began collecting case histories.

For the book proper, he has inter-

viewed over 8,000 women, and his staff of assistants have travelled the length and breadth of the nation. That they did a little more than pause in Hollywood is no secret. What he found there is still a secret—but it won't be much longer. Because Dr. Kinsey's findings will be based on the composite of all American women, irrespective of their world, the lives they



Ty Power at Radio Theatre rehearsal break with Host-Producer Irving Cummings. It was Cummings, oddly enough, who directed Ty in his very first screen role years ago.

es. And Loretta Young, and Irene Dunne, and Jane Powell, and all the others.

Chances are, you have friends who've undergone a divorce, too . . . not in order to marry someone else, but because the marriage simply didn't hold together. Those friends were able to live down their unhappiness without publicity—but they are no different from Barbara Stanwyck, or Joan Crawford, or Judy Garland.

The smallest move, privately or professionally, of the stars is the world's concern through glaring, often exaggerated, news headlines. Hollywood stands out in any incident—glamorous or otherwise—only because its citizens are ever in the limelight, always with the eyes of the curious upon them.

What any intelligent person like Dr. Kinsey can't fail to recognize is that there were 2,000,000 divorces in the United States in the last ten years, and they were not all in Hollywood!

No, the only real difference Dr. Kinsey would find in Hollywood lies in the amount of publicity that is given to each occurrence. If anything, he would probably say that the thought of that inevitable publicity probably restrains the citizens of Hollywood from many acts that are common in other cities.

True, Hollywood trades on sex, and the stimulus to the pulse from girls like Marilyn Monroe and Susan Hayward and Jane Russell. But that is a type of trade that is necessary to offset other competitive entertainments, such as television. The latter medium has hardly played sex down either, but television still isn't the big news that Hollywood is, and always will be. Many of the better stars on television are unknown to the world at large, and what they do has little news value. But a Hollywood star gleams and glitters all year round, and their names have become household words everywhere.

If Hollywood trades on sex, look around your own hometown and think how many girls you know who look just as sexy as those in Hollywood—but would you doubt their morals because of the way they look?

Think, too, of the beautiful girls—and there are far more beautiful girls to the square mile in Hollywood than anywhere else—who are happily married, have nicely brought up children, and who teach Sunday school, help in charitable and civic affairs, and tend to their home just as faithfully and normally in the movie capital as Anytown, U.S.A.

For every much-married Rita Hayworth or Joan Crawford, there's an equally much-married woman outside of Hollywood. And if you think poorly of the so-called home wreckers—Ava Gardner, for instance—how about the Duchess of Windsor who upset a whole kingdom?

No, there is not much chance that Dr. Kinsey will deal with a heavy hand on Hollywood. The sexual technique of a star, if it flames on the screen and fails at home, is not a true picture of that star's virtues or vices, or the world she lives in. It merely reflects what happens everywhere: that it takes two to make a marriage or a romance. If the other party

is not compatible, nothing that the woman can do is likely to help.

What Dr. Kinsey's report will show is that frigid wives and clumsy husbands exist wherever people live. It will show, too, that there is no magical formula for solving a tottering romance, a dying marriage. True, sexual expertness has a lot to do with keeping harmony in the home, but the report won't show that Hollywood women are better or worse at it.

Being a star does not change a woman from being a woman. The pace is fast, but that doesn't make the woman faster! Actually, this writer who has covered the Hollywood scene for nigh on ten



You'll see pert little Anne Bancroft in "Tonight We Sing" with David Wayne.

years, was never aware that the girls who worked in pictures were different from girls anywhere else.

It's ridiculous, for one thing, to believe that because a girl plays a role on the screen with the expertness of an *Amber*, or *Scarlett O'Hara*, she is that way in the privacy of her own home. What people don't pause to realize is that sex is, relatively, in the mind. What appeals mentally often fails physically—and no one is more aware of that than the star who manufactures a screen sensuality that she does not otherwise possess.

Recently this writer heard the remark of a moviegoer sitting behind him at a Broadway movie theatre. "Boy, would I like to see that dame climb into her own bed. If that's what she wears in a movie, what she looks like in her own boudoir must be something!"

He was talking about one of Hollywood's sexiest stars—but how I could have surprised him! Not only about the girl we had seen on the screen, but quite a few others, to boot.

For instance, Esther Williams sleeps in a flannel nightgown, Susan Hayward uses an old-fashioned nightgown or sometimes a striped jersey shirt, and Lana Turner, who hates everything looking in, including light, has blackout curtains that fit over the permanent draperies. And none of these stars have bedrooms that look at all like the movie bedrooms in which, always, they sleep so peacefully.

On the other hand, Dr. Kinsey would find that a glamorous star like Corinne Calvet never could get to bed and sleep unless her husband, John Bromfield, kissed her good night. "If we had the tiniest spat, I'd lie awake until I summoned up enough courage to ask him to kiss me goodnight."

That sort of thing happens in homes throughout the country, and is typical of the normality that exists in most Hollywood marriages. Yet, in the eyes of the public, the Hollywood stars never go to bed unless they undergo some form of a bacchanal. "How else can they behave at home," is the question, "if that is the way they behave on the screen?"

Dr. Kinsey's "Sexual Behavior In The Human Female" will hardly delve seriously into that question, because chances are that, as a result of his findings, he has discovered that the women of Hollywood are no different from all the women of the world, and throughout the ages.

Every woman is an Eve, and every man is an Adam. The story has been told before, and it is being told now on the Hollywood screen with exaggerated trappings. And audiences everywhere are getting their best look at sex since the whole thing began. But take away the trappings, the story, the people in it, and the basic ingredients remain:

Adam loves Eve in much the same way he ever has, and vice versa. Not even the locality of city, town, village, or hamlet can change the way they were meant to be, and Dr. Kinsey would be the first to agree that, in most respects, this is true.

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Know This About Dancing

Continued from page 38

way to woo that the etiquette books okay. True," he said, "not every man who takes a girl to a nightclub or a dance really cares about keeping time to music. . . ."

"But if he is interested in making time with the girl," I laughed, "all's fair in love and dancing, eh?"

Gene, who had been working for hours that morning on dance routines that require the energy of an athletic champ, snuck in a few quick bites of food, warmed the heart of the waitress by admonishing her with mock sternness not to dare remove his plate until every bite was eaten, and picked up our conversation just where we'd left it.

"After all," he said with an expressive lift of his fork, "we know that the three basic needs of people are food, shelter and sex. But our emotions need and respond to many things. Music is one of them. Wherever there's music, dance follows," he said earnestly. "Dancing is an important part of living . . . as well as loving," he smiled.

"Dancing is so much more than just a form of entertainment," he said with seriousness. "It's a part of romance, it's a way that children learn how to co-ordinate mind and body, it's a way to develop grace and rhythm—and endurance," he added. "It's just as athletic as playing tennis or football," he went on, eyes dancing with enthusiasm for his subject, "and a lot better for body development than lifting bar bells," he claimed, "because it's strenuous exercise done to *rhythm*."

"Gene," I said, "I suppose you feel that dancing is something that should be started in early childhood?"

"I didn't think so when I was a child," he laughed. "My mother insisted on dressing my brother James and me in our Sunday best—Buster Brown collars and Windsor ties—and sending us through the everyday streets of Pittsburgh to dancing school. We loved the dancing, but after two years of relentless teasing by the kids in the neighborhood and after countless impromptu bouts to prove our manliness, we convinced Mom that we'd better discontinue the dancing lessons until we'd developed more muscles."

"Seriously, though," Gene said, "although starting to dance young is ideal, age isn't the most important thing. A desire to dance and a response to music are what count. Why," he interrupted himself, "do you know that one of the best ballet dancers in this movie we're making never had a dance lesson until he was nineteen!"

That is unusual for a young man who has a professional ballet career in mind. I must have looked surprised.

Gene put my mind straight. "Anyone who *feels* music and has something to say with his feet can dance," he assured me.

"People keep asking me how I can keep on thinking up new routines. Why I could manufacture a thousand steps a day," he declared, "but it's not the steps

that count. What's important is the impression they convey of the meaning behind them."

Gene had made his point well. At no age should anyone feel embarrassed about trying to dance because he doesn't know the steps. It's opening one's ears to the music and responding to its rhythm that count.

"But then," I suggested, "I'd think that the younger a child is when exposed to dancing, the better his or her chance to respond instinctively to the music. . . ."

"Oh," he quickly tagged me, "there's not a doubt about what early dance lessons do for children if they take an interest. When I taught dancing in Pittsburgh (*Gene conducted a dancing school in his home town for seven years*) I traced what happened to the kids. You'll be interested to know that the best dancing students had the best grades in school. It's pretty clear that the training kids get from dancing in co-ordination of mind and muscle helps them tremendously in having fun, learning to get along with people, in athletics and general alertness. That is," he reminded, "if they want to go to dancing school."

"And they usually do, I think," he pondered, "if it's fun. Our school *was* fun for the kids," he admitted, "and they wanted to come there, so I think they got a little extra out of it."

"I never forgot," he recalled, "that the little kids in the class might be considered sissies the way I was, and I got around that by having the boys play baseball or

basketball before the dancing lessons started."

While Gene was teaching dancing in his hometown, he was taking a pre-legal course at the university. Eventually he realized, however, that he loved dancing too much ever to give it up. He decided to be a teacher and a director of dance. That's what he is turning out to be, too. He's teaching the world to know what dancing can be when it's freed from the bonds of convention.

Gene Kelly had to become a great dancing star, though, before he could become a great dance director. It's true that Gene did create his own two dance numbers for the first show he did on Broadway, "Time Of Your Life." He also staged dances for Billy Rose's "Diamond Horseshoe Revue." That was his first chance at full-fledged dance directing.

But it was as the dancer and actor of the leading role in Broadway's "Pal Joey" that Gene achieved fame, and Hollywood grabbed him off.

It took six years and fourteen movies before Gene got the chance to be a director. He shared honors and responsibility for the picture, "On The Town," a movie that made previous box-office highs at Radio City Music Hall look puny.

Since then Gene brought a tradition-toppling special Academy Award to "An American In Paris," co-directed the tremendously successful "Singing In The Rain," and has since performed a straight dramatic role in "The Devil Makes Three" in Europe.

Kelly's working like a dog on his present movie, "Invitation To The Dance." It's a terrific chore to direct *and* dance in a movie. This is his first full



Peter Lawford visits Jane Powell on the set of "Small Town Girl." When the film was completed Jane went into temporary retirement to await arrival of her next baby.



Debbie Reynolds and Janet Leigh have become very close friends, even though they travel in different social circles. Janet's in "Connie;" Debbie in "I Love Melvin."

directorial responsibility, and he's really the writer, too. Because there's no story and it's all dance, he conceives it from day to day, as he goes along.

He pointed with a grimace to his head when I asked him about the script for a wordless movie. "It's all in there," he explained, "and I work from day to day. Every night I go home and rotate my scalp like this (*he massaged it for a second*), hoping there'll be enough there to shoot on the set the next day.

"It's an awful strain," he confided, "directing the picture as well as dancing in it. It means no parties, no shows—I haven't had a chance to read a book in weeks. There's a constant strain. It isn't as if I had to do this," he added with his engaging lop-sided grin.

His next thought explained why Gene works so hard at dancing—as a creator and as an interpreter. "I love dancers," he said warmly, "and I love dancing. It's an art form that gets pushed around. I want to change that.

"That's why I stick with movies," he confided. "You know, you kinda miss hearing the applause of an audience, the real live right-there-now clapping of hands. But how couldya ever reach so many people with a show as with a movie?"

"And," he added enthusiastically, "we could reach more dance-loving people with this picture we're making now than any of the other pictures."

He answered my questioning look with a reply that made good sense. "There won't be any language barrier," he pointed out. "No language—no words, only dancing."

It isn't as if a professorial type were

talking when Gene speaks of the universal appeal—and the effect—of dancing. He's a very romantic guy.

Gene's wife, Betsy Blair, came in while we were sitting there at lunch. "Honey," he said to her, circling her tiny waist with a warm embrace. They looked into each other's eyes as if they were honeymooners—they looked at each other the same way just about nine years ago when I first met them. Then they'd only been married two years.

The night I met them, they'd been in Hollywood just a short time, and they were rather shy. They were sitting in a corner at a big Hollywood party, surrounded by famous stars, and they looked kind of lonely. Gene and Betsy are not bold people. They make and keep lasting friendships, but they don't go out looking for them.

They don't go to nightclubs or public places very much, but their door is always open to those they get to know and like. It's literally open. When they are at home in their house in Beverly Hills, the door is never locked. Friends just walk in, knowing it's all right. If someone rings the doorbell, Gene says to Betsy, "Honey, there's a stranger at the door."

Gene and I spoke of the matter of shyness. "That's another wonderful thing about wooing a girl with dancing," he said with an eyebrow lifting in thought. "A fellow might be scared to death to tell a girl how he feels about her, but when he holds her close on the dance floor, she gets the idea," he grinned.

"What's your favorite dance, Gene?" I asked.

"Ballroom?" he asked.

I nodded.

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"The waltz," announced Gene. "The good old-fashioned waltz."

That's interesting, because Gene has made his professional dance reputation doing dynamic, electric dances. In an interview, he once compared his own kind of dancing to Fred Astaire's (*whom he admires greatly*), saying, "My own style is strong, wide, open, bravura. His is intimate, cool, easy."

I think perhaps the reason Gene enjoys an easy-going, conventional, graceful dance like the waltz on social occasions is the complete relaxation it provides for him. He doesn't have to think about what he's doing—he can enjoy the rhythm, the tempo, without taxing his creative instincts. That's desirable because dancing is his work.

It's another thing for people who dance for a hobby. To those of us who do, there's a stimulating chance to exercise our imaginations as well as our muscles, and it's a thing a man and woman can find real pleasure in enjoying together—in public or dancing at home.

"There are lots of guys like me, you know," said Gene, "who just don't like to get dressed up. With just a little en-

couragement, they'd enjoy stirring from their easy chairs to dance—if they just didn't have to get too dressed up in the bargain."

Sounds like a great idea to me for keeping a man interested. He'll dress up while he's courting you, but he'll still dance after the contest is over—if he doesn't have to put on a tuxedo to do it.

Kelly loves to dress for comfort. On the set, except for costuming for picture scenes, he lounges around in Navy tans from a government surplus store, and at home he happily clothes himself in denims and an old T-Shirt. When we were having lunch, his only concession to elegance was a beige cashmere sweater, and that was secured to his person with the sleeves knotted around his neck college-boy style.

"Dancing," he said, breaking into his engagingly boyish grin, "it seems to me, is awfully important to people. It's fun, it's exercise, and what better way is there to kindle—or re-kindle—a romantic feeling than by dancing cheek to cheek?"

I can't think of any better way, unless it's sitting in a movie theatre watching Gene and his leading lady dance—holding hands in the dark with your fellow.

to see yours.' He took me into the projection room and I got a good look at what I had done the first day. I was relieved to find it was not a gruesome affair. By letting me see the rushes Norman helped to give me confidence and self-assurance."

Before Rosemary got her picture break she was, of course, already known to thousands of fans for her records. Among her hits was "Beautiful Brown Eyes." Altogether she has made many records, not one has been a dud. Yet—here's an interesting item: this young lady can't read a note of music. When she was making the picture the orchestra would play the number through a few times, and then she'd go into her song.

"I don't ever want to learn to read music either," Rosemary said. "I'm afraid it would make me too critical of myself and I'd ruin my style."

In Rosemary's career, there were several turning points. One was the day Joe Shribman decided to cast his lot with Rosemary and act as her manager. Another was the help given her by the nation's disc jockeys, all of whom adore her. She is really a personal friend to them. The third was the day she and her sister, Bettie, tossed a coin to see how their one quarter would be spent.

To start from the beginning, Rosemary was born in Maysville, Kentucky, on May 23, 1928. Music early became a part of her life since her grandfather used to take her and her sister to the Negro churches to hear the spirituals. From this music Rosemary got her innate sense of rhythm.

"Grandpa used to run for Mayor of our town," Rosemary explained, "and I'd campaign for him by going around the neighborhood singing songs like 'My Old Kentucky Home.' I was seven at the time. I don't know whether my songs did it—but grandpa was always elected."

"Then my sister and I began to sing at different affairs held in town. Eventually, we all moved to Cincinnati, Ohio,

Another Doris Day?

Continued from page 40

blasting the tune over loudspeakers.

"About eight months after I did the number I was playing at the Thunderbird Hotel in Las Vegas—still toying with the idea of a screen career. One night my close friend and manager, Joe Shribman, told me that Milton Lewis of Paramount was in the audience. I braced myself and decided I'd impress him—or else. I about knocked myself out doing the act. Afterwards I went over to Mr. Lewis' table. He smiled sweetly at me—and said nothing. I later told Joe, 'Well, that's that. It's back to TV and radio and nightclubs for us.'

"Two weeks later when I was in New York I got a call from Paramount telling me to make a rush test at the studio in New York. I didn't even have time to get my hair fixed. I sang 'Come On-A My House' and 'Tenderly.' When the studio saw the test, which was certainly not a great production, I was signed to a contract. On my arrival in Hollywood, I was given a more extensive test."

And so Rosemary was put into "The Stars Are Singing," with Anna Maria Alberghetti, Lauritz Melchior, among others. And Paramount has been doing nip-ups ever since.

Rosemary reacted to her new career in anything but a relaxed manner. She was all nerves at first. When she reported to the studio she was told she would have to take some dancing lessons from the dance director.

"I was ready to turn right around and forget a screen career," Rosemary remarked with a grin. "I could never dance. I used to stand on the band stand at clubs and watch the dancers perform. I was always amazed that they could do such routines. I was sure I'd never be

able to manage the simplest 1-2-3 step. Well, after working for a while I was indulging in a bit of Terpsichore. Now it looks as though I'll have to go in for a lot more of it. I don't mind, though, since I feel a little more secure now.

"I'll never forget the first day's shooting either. I was so scared. Fortunately, I had an understanding director—Norman Taurog. After the first day's shooting he said to me, 'Rosemary, I'm going to break a long-standing rule of mine for you. I have never allowed any player to see rushes of her work, but I want you



Between takes on "No Time For Flowers" set, Director Don Siegel has the star, Viveca Lindfors, try out a few provocative poses for saucy scene about to be shot.

—and it was here where the decision about the quarter arose.

"Radio station WLW was having auditions for talent and one day Bettie decided we should try out. We had a quarter. I wanted to spend it for a soda, but Bettie wanted to use it for car fare to the station. So we flipped the coin and Bettie won—fortunately. That started everything because we were chosen the winners and got a contract with the station.

"We continued at WLW until one day band leader Tony Pastor heard us and signed us as featured vocalists with his orchestra. Now a problem presented itself. We were under eighteen and couldn't go traipsing around on our own, so our family decided we needed a chaperon. George Guilfoyle, our uncle, was drafted for the job.

"Not long after we began work with Tony Pastor, Joe Shribman, who was also with Pastor, talked me into going out as a single—and he went along as my manager. Joe has done so much for me. His faith in me has been an inspiring thing. He quit his job with Pastor and refused to take even a nickel in commissions from me for a long time. It was Joe, incidentally, who later got me my contract with Columbia Records."

When Rosemary hit Hollywood she was almost immediately subjected to a prevalent Glitter City pastime. She was rumored as being tied up with various and sundry gentlemen—romantically speaking.

Well, to get the facts straight—Rosemary does date. That should be no earth-shaking revelation since she's quite the personable young lady. When she is in Chicago, she goes out with Tom Wacker, son of a very influential family, and in New York she's been seen with TV's Dave Garroway. Here in Hollywood she has dated George Baker, creator of *Sad Sack*.

"I do want to make it very clear that I have no serious romantic plans—and by that I mean marriage or engagements," Rosemary said firmly. "And there won't be any until I meet the man I want to marry."

Not that this will stop the rumors. Rosemary, you see, is now a hit and subject to the gossip factory.

While Rosemary was in Hollywood—and it was the first time she had stayed in one place for any length of time—she let go with her naturally impulsive and extravagant impulses. She rented the biggest, swankiest place she could find in Brentwood, complete with swimming pool and large playroom.

"I'd lived in hotel rooms and apartments so long I felt I wanted to spread out," Rosemary laughed. "Sure I rattled around in it, but it was fun."

She gave several parties at the house at which she came through with her vocal contributions. These get-togethers with friends were her only activity outside of her picture work since she didn't go to any movies and you couldn't drag her to a night club. The reason was simple—she had spent quite enough time in them as a performer.

When she had nothing else to do she was on the phone calling her friends all

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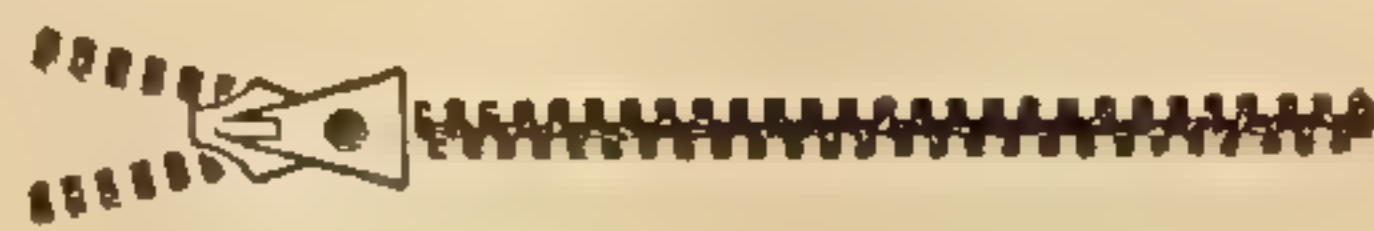
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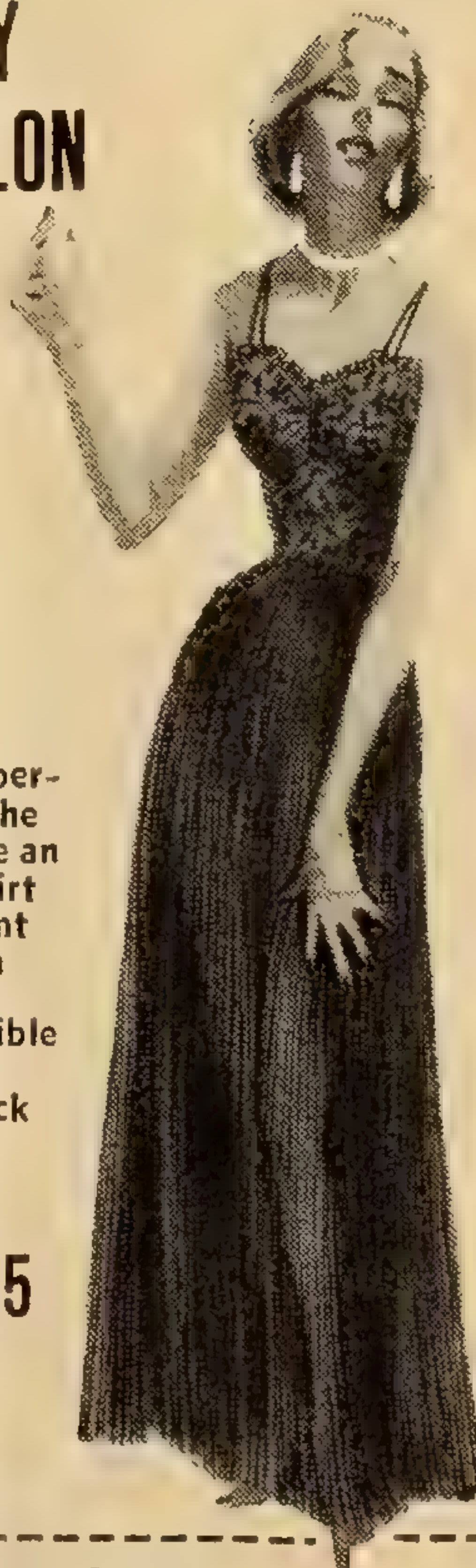
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over the country—just to talk. Her bills were something fantastic.

"I drive my manager crazy with the way I buy," Rosemary said. "Like when I go shopping. I get the darndest things. Once in New York I saw a car I liked so I bought it—only I have never learned how to drive it. I didn't have time to take lessons from a driving school and I get nervous when friends try to teach me, so I let Joe drive it.

"I was like most girls, though. When I got my first sizable check, I immediately bought a mink coat. It still means a lot to me."

Rosemary's expenses reach stratospheric heights when she's traveling. As one airport official remarked, "Her luggage costs more than she does." One of the many pieces of luggage is an elaborate traveling kit with a miniature phonograph-radio. She likes to have it along because she loves to listen to records.

You might think Rosemary would like to settle down now since she's traveled so much. But not this girl.

"I like pictures and I like Hollywood," she said, "but I don't want to stay put. I love to travel—really. Besides, I have so many commitments I couldn't remain in one place. I have my night club, radio and TV engagements, you know." Paramount was so anxious to sign her, by the way, that they agreed to a TV clause in her contract—and that's something these days.

Personally speaking, Rosemary diets carefully—to gain weight. She's five feet four and weighs 104 pounds. She's not at all athletic, her exercising consisting

only of long walks and an occasional plunge into a pool or a smattering of tennis.

She has an unpredictable sense of humor. This is best illustrated by the painting incident.

She and Joe were going through an art gallery in New York when they came upon a painting done in the very, very modern art. It was so surrealistic, at least to Rosemary, that she laughed heartily. Joe reminded her it was real art—and the price tag of \$5,000 would seem to have made him right.

A couple of months later when Joe was back in Hollywood Rosemary brought him a painting. It looked suspiciously like the one they had seen in the East. Just as Joe was ready to reach for the smelling salts, as he was sure she had bought the thing from the gallery, Rosemary gleefully told him, "It's mine. I got some paints one day and this is what I turned out. Like it?"

It's now hanging in Joe's office

Rosemary also has a bit of the love of mystery about her. At least, she has one possession she's mysterious about—a big, gaudy ring that she wears on the third finger, *right* hand. It has a secret compartment in it on which is written the Roman numeral III. She will tell no one what is inside that compartment or what the numeral means. She'll only say it has great significance to her.

Well, the other mystery now about Rosemary Clooney is why it took Hollywood so long to sign her on the dotted line. Rumor has it that the town is going to make up for lost time!

Now That She's Miss Dahl Again

Continued from page 44

to overcome our differences, but our temperaments were too unlike. We had several separations and reconciliations. We both wanted to avoid divorce.

"I still have deep affection for Lex and believe he has for me, too. He is doing very well in his career and I am so glad for him. I thank God I have things to do, too."

You might call Arlene's current passion for work merely sublimation. Could be. But in all fairness, she had started many of her projects before she finally filed for divorce. We might also point out that most women after a divorce, if they are not busy—with many activities to fill their minds and hours—think of nothing but snaring another husband. And usually they are not very happy.

Arlene filed for divorce in California, which means she'll have a year's wait for her final decree. If there had been another man in her plans, certainly she would have gone to Nevada or some other short-order spot to establish residence and file suit. Meantime, she is avoiding dates, goes out with couples.

But she's having a whirl with her work.

In effect she is a freelance movie star. She has a contract with Pine-Thomas

who release through Paramount, but it is non-exclusive and permits her to make other pictures besides theirs. For example she did "Caribbean" for them, then hopped out to Universal-International for "Desert Legion" with Alan Ladd, then right back to P-T for "Jamaica" with Ray Milland and Wendell Corey. After a week off she'll start "Here Come The Girls" for Paramount with Bob Hope, Tony Martin and Rosemary Clooney.

"I'm really looking forward to working with Bob. Everyone says it's a great experience and lots of laughs. After three pictures with Red Skelton I think I'll be ready for anything," says Arlene.

"This, I believe, will be my best role. It's a character, not just a straight part, a temperamental star of the 'Follies' back around 1900. Bob plays the 'oldest living chorus boy' and can't you imagine what he'll do with that? Rosemary, as a chorus girl, is in love with him, he has a crush on me, I'm in love with Tony Martin. I'll even have a chance to sing, as I did in 'Three Little Words.' Perhaps no one will care that it's my voice, with Tony and Rosemary also singing, but I think it will be fun."



Dan Dailey and Danny Thomas compare smokes at recent Masquers' Revel show for charity.

When Arlene first arrived in Hollywood a famous movie producer described her as "the girl for whom color motion pictures were invented." Now it is stipulated in her P-T contract that all her pictures will be in Technicolor. This pleases Arlene who is indeed a color expert; her early art training and work as a professional display artist for a department store may be the reason.

In decorating her new home she has wide scope for her artistic talent. When Arlene bought the house earlier this year it wasn't quite completed and she started making changes for Lex's masculine tastes. One bedroom was converted into a study for him, another bedroom was converted into twin dressing rooms off the master bedroom. Now with Arlene's single occupancy, the study has become an extra den and the main bedroom has become so completely feminine that it is obvious Arlene is not fooling about "no man in her immediate future."

"It's like a light pink cloud" is her apt description of her bedroom. Walls, carpet and curtains are the softest pink. The furniture is antique white flecked with gold. The bed, a copy of one of the Empress Eugenie's, has a half canopy lined with ruby velvet and the chaise longue is upholstered in the same lush material.

"When I was a little girl I believed in fairy tales. I always thought 'Someday I shall have a Hansel and Gretel house.' My father built me a playhouse along those lines, but truly it was more like the abode of the wicked witch. But now I have my dream house. To me it is a Hansel and Gretel house, with a view equalling any dream in a fairy tale," says enthusiastic Arlene.

"I've never owned a house before; so I'm especially thrilled, but as soon as I saw this one in a new tract in the Bel



Lovely Elaine Stewart is getting plenty of attention from Gilbert Roland and Kirk Douglas on set of "The Bad And The Beautiful." Lana Turner is the star of the film.

Air hills, I knew it was my early dream come true. It looks as if it were made of chocolate, with the shake roof resembling chocolate shavings. The windows and shutters and trim are such stark white they resemble spun sugar candy. And there are flower boxes all across the front," she adds.

Arlene has reason to be proud of her home. It is lovely. And, smart girl, her subdued decorating schemes all compliment her dramatic coloring. Three shades of grey dominate the living room, dining room and den. Furniture is French provincial. Upholstery and drapes are chintz, velveteen and raw silk.

In contrast the country-style kitchen is gay, with pine cupboards, pine captain's table and chairs, the latter with citron yellow seat pads; the citron is picked up in the provincial wallpaper.

All these rooms and the master bedroom open out on a spacious terrace. Downstairs is a large play room, the size of the upstairs den, living and dining rooms combined. A brick fireplace covers one entire wall. Scandinavian is the motif Arlene has used here. And here she will have her first big party, a smorgasbord for about a hundred people.

"One thing I've learned in decorating the house. It's a mistake to do everything at once. I'm starting slowly. It's better to start with a few things, live with them, experiment, then add."

In October Arlene had a style show for the Los Angeles fashion press to introduce her new Winter line of lingerie. There were five breathtaking ensembles of nightgowns and negligees, made of nylon organdy, nylon satin, trimmed with nylon lace. You may have seen pictures of Arlene herself in her Summer creations in a national magazine. The new ones are even more interesting for she has added two new colors to the robe de nuit

line—Caribbean blue and Christmas red.

"The red is so clear and true a color that it is flattering to any girl of whatever coloring. Natural skin tones shine through the sheer tricot," says the enthusiastic designer. (*To look like Arlene in one of them!*)

You may remember that Arlene got into this lingerie business when three years ago she designed a fluffy little bedcap with 17 nylon ruffles. She created it to cope with her own problem of how to be glamorous in bobby pins, but being a canny business woman as well as an artiste she took out a patent. A friend sent the design to a manufacturer who had no idea who the creator was—the design was signed merely A. Dahl. He wanted to buy the patent. She refused, but agreed to a royalty basis. When the manufacturer learned he was dealing with movie star A. Dahl he nearly fainted.

Later Arlene, who in her high school days had won three top fashion design contests, added the nighties, peignoirs and negligees to the line. They are all hand-made in Puerto Rico. Her next step will be to add moderately priced hand-made blouses and then next year, less expensive machine-made lingerie for the working girl. She'll do all the designs.

All this started with her "Dahl cap." Now she, the manufacturer and the distributor are all doing very well financially, thank you. All you need, you see, is a good idea, some talent, the will to take on an extra chore. . . .

Speaking of chores, there is also her column, "Let's Be Beautiful." Only she doesn't consider it a chore.

"I've learned so many beauty hints through interviewing other stars the last two years that I feel I could write a book. I've also consulted dermatologists, to double check. One thing I've really learned: although creams can do won-

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Marvin Kaplan, who scored so hilariously in several movies, with Elena Verdugo and Florence Halop in rehearsal for the "Meet Millie," TV comedy series, seen over CBS.

ders for the skin, you *are* what you eat. Proper diet is most essential. Then rest. And too much sun can do untold skin damage," says beauty expert Dahl.

Often she interviews male stars on what they find fascinating about women. Always Arlene does the interviewing, and Ann Helming, who has had newspaper background, takes notes and roughs out the copy, then busy Miss D. does the final editing.

Her cosmetic venture is still in the formative stage, but she believes it will be ready for introduction sometime in 1953.

"I have my fingers in so many pies, I feel I'm not really expert at anything yet," says she with candor. "But at least I'm trying and through trying I may *become* expert. I find designing is a relaxation and never dreamed that hobby would turn into a money-making venture."

Acting, of course, is still her primary interest and she finds something "fascin-

ating" in every picture she does. In "Jamaica," for example, she is acting for the first time with Ray Milland, who was her big crush back in her school days around 1937 after she had seen him in "The Jungle Princess."

"I told Ray about that the other day and that I had written to him for a photograph. After it arrived I framed it and admired it every day. He seemed amazed and asked 'Did I sign it?' I assured him he had signed it 'Most sincerely' and to me at the time it was as exciting as if he had written 'With all my love.'"

One other thing Arlene plans for her immediate future: a trip to Europe, probably after she finishes the Bob Hope picture. Want to make a bet she'll return with an idea for some new project to fill a little more of her time?

Work, work and more work. . . . We're tired, just writing about this working Dahl. . . .

Catching Up With Profile No. 1

Continued from page 30

In looking back over the trio's association, Jackson remarked, "of all the people you'd never have picked Jimmy for stardom, he was always so shy—he never seemed to be able to push himself."

Even now, when an actor pigeon holes Jimmy and asks him to put in a plug for him for a certain role, Durante begins to suffer. He just can't ask for favors, so he will call Jackson aside, hand him a couple of dollars and tell him to see if he can help the guy out.

"Of course," Jackson explained, "there are a lot of fellows who give out with trumped-up stories, so I and the rest of the guys try to take the moochers aside or to warn Jimmy. But what can you do with a guy who looks at you and says, 'well I was going to give him \$50, but now I'll just make it \$25.'"

Away from the cameras and mikes, Durante's pals may try to "big brother" him, but on stage it's the comic who is the boss and who sets the pace. "I would

no more think of singing a song he thumbed down," Jackson confided, "for he knows the business and he's always right." A lot of others seem to go along with this theory including such "first ladies" as Ethel Barrymore, Bette Davis and Margaret Truman, who have done some very unusual things on Durante's show.

Although Jimmy tries to be helpful to his star guests, he never advises or "boss-directs" a program. With his musician cronies, however, it is different. He always instructs, "get out there and level with the public, give it everything you got, and if you got to sweat don't just perspire."

"Whenever Jimmy feels something is wrong, here," Jackson said, tapping his heart, "you can't talk him out of it. I used to live with him for a while and when something was wrong he'd get up at two or three in the morning and go over it until things were right."

If you asked him if he was nervous about a show, he'd snap "sure I'm excited, anybody that coasts along and doesn't feel keyed up ain't playing square with the public. That's part of the business."

"Once-in-a-while we still get together for these early morning chinnings," Jackson continued, "although I now live four or five blocks from Jimmy's Beverly Hills home."

Like most show folks, security to Durante is symbolized by a house, which he bought on Canon Drive, just a few doors away from the Beverly Hills shopping district. The neat gray-and-white stucco abode has one distinguishing attraction, a glass-enclosed music room built atop the garage. Here, anytime that Jule Buffano and Jack Roth want to check a number the comedian did in a Broadway show or in a film, they need only to refer to the fantastically accurate filing system of the comedian. Although the boys visit Jimmy often, Durante lives alone, with a housekeeper coming in at 10 a.m. to prepare his meals for the day.

Unlike some comics, Jimmy makes no demands on his friends. When Christmas or a birthday rolls around, he shrugs off pals inquiries with "Oh, send me a card." Generally Jimmy waits until the "big day" and then sends out a barrage of telegrams.

"Yet," explained Jackson, "let him walk down the street and run into a pal . . .

"What are you doing now?" asks Jimmy.

"I'm running a men's shop," the fellow says.

"That's a coincidence," Durante remarks, "I am all out of shirts."

"So," Jackson continued, "they go into the store, he buys a dozen shirts, then looks over at me and says 'Eddie ya need some shirts.'"

"Na," I says, "I got plenty."

"He comes over, looks at the shirt I'm wearing and says, 'Get some shirts from my pal, here. The one you are wearing looks awful. Who picked it out?'"

"You did," I says.

"Next day, he calls me up and asks who needs a dozen shirts. He's overstocked."

"Jimmy does everything quick like that," Jackson explained, "he goes to Chicago calls up a tailor and orders three \$185 suits in a couple of minutes, does a few guest appearances on radio, and then checks in for some business appointments."

When he is in Chicago he also has a yearly check-up with his doctor. Durante's a fanatic about keeping up his good health. His pet prescription is "watch the waistline, more guys have trouble from overeating than anything else." His favorite food is corn flakes and he eats it at all times of the day. Otherwise he is not too fussy about what he eats; he doesn't particularly care for desserts and he doesn't drink.

Following his TV show, Jimmy has one week off, and if he doesn't play a benefit (*he once played eight in one night*), he likes to go to races or to Palm Springs

where he has a home.

Although Durante is certainly comfortably fixed, he isn't happy unless he knows he's got a "big season." At this stage of the game he doesn't have to worry about bookings. When the Hollywood columnists were trying to predict who would be re-signed for the current season on NBC's "All Star Revue," they unanimously reported "the one comic that doesn't have to worry about replacement is Durante."

Most people seem to think Jimmy's main following comes from the family trade, which is a mistake. Although, after practically every video show some kid comes back stage and breaks into an impersonation of his famous "strut-away" dance and is led off mumbling "ha cha cha," or "goodnight Mrs. Kalabash," Durante's prime following is among the sports set. Known as big spenders and easy tippers, these loyal followers are the ones that brighten a night club owners' heart and warm many a cold cash box.

Recently, he has had to cut down on night club appearances, but he still likes to play the clubs owned by his friends in Miami, Las Vegas, Chicago and New York.

He has only two contract stipulations on these junkets, his boys are to get into da act, and, if possible, the show opens on a Thursday. The latter request stems from a pet hunch that paid off during his Club Durante days.

"Many people," Jackson told us, "ask me if Durante really talks that way or if

he just coins the words for his act. But it's Jimmy. He actually pronounces Minneapolis as Meany-an-apples."

"When we were appearing at the London Palladium recently," Jackson continued, "a London columnist asked me why I didn't help Jimmy correct these mispronunciations, and it's just as I told him, 'Look, if I did that, me and eight other guys would be out of work.'" There's no doubt about it, the public prefers Durante as is.

We remember once asking Margaret Truman what it was like working with

Jimmy.

"Well," she said, "his show is the most athletic in town. He always has me running around from one side of the stage to the other, but it's fun and he never makes one uncomfortable or tries to steal a scene."

As she was telling us this, she saw Jimmy coming up the aisle, so just as he got even with us, she added, "and he's such a gentleman." Durante looked neither to the right or to the left, but the proud glow on his face was brighter than the theatre's footlights.

What Hollywood Itself Is Talking About

Continued from page 13

six-hour stay. So Kirk's about to go back and see some sights. Hear Milly Vitale, the excitingly beautiful Italian gal, does a bizarre dance in a bazaar for this picture.

Julie Harris, who won the love and admiration of the crew when she was here making "Member Of The Wedding," is coming back about now in the John van Druten stage hit, "I Am A Camera," and you can bet everybody who worked with her in the picture will be on hand to see how she looks. In "Member," her hair was cut like a tom-boy's, with manicure scissors yet. In the play, she's a

sophisticated girl of the 30's and her chums want to see her all dressed up.

It isn't just the gals who bleach or dye their hair. John Payne had to have his chest bleached and dyed red for "Swords Against The Mast" because he wears a red beard too.

And if you're wondering what Rita Hayworth's going to do today, tomorrow, next week then you're just as puzzled as anybody else. The answer is—she probably doesn't know herself so how should anybody else . . .

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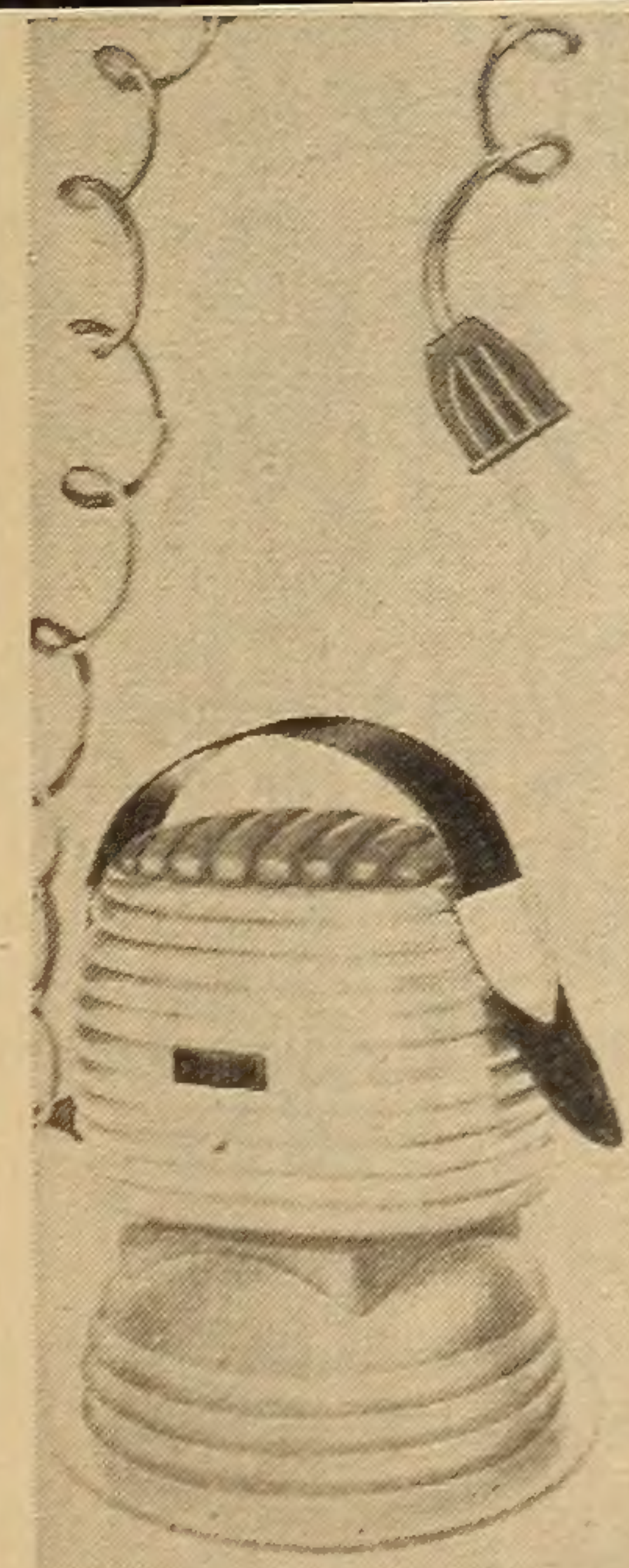
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Bob Hope had exciting caller in shapely person of Jane Russell who dropped by his Paramount dressing room to go over songs for her appearance on his consistently popular radio show.

To Treasure And To Give

Continued from page 51

YOUR one and only complexion is in for what may well be one of the most important experiences of its life when you indulge in your first Noxzema cream-washing treatment. For here is a new treatment that was designed specifically to take care of the skins of people who have no time for complicated sessions with bottles and jars, either at home or in a beauty salon. It answers all the basic problems of beauty care so simply and so logically, in fact, that it's hard to understand why no one had the wit to think of it a long time ago. The whole thing starts off with your smoothing a dollop of your greaseless Noxzema Medicated Skin Cream on both face and neck. Then take a washcloth wrung out of warm water and wash away to your heart's content, just the way you would if you were using soap and water. That's all there is to it. Your skin will be cleansed thoroughly and feel refreshed too, but there'll be no drying out to encourage wrinkles! You can see why we feel that your first Noxzema cream washing treatment is such a momentous occasion—it's so surely going to be the beginning of a life-long friendship that will pay rich dividends in improved skin texture plus time and energy saved.

WHILE we're on the subject of basic beautifiers we're automatically reminded of the difference in a girl's appearance that a really good shampoo can make. To all too many it's the difference between being attractive and almost unattractive. That may seem like a very strong statement, but if you stop a moment and think you'll decide that you do

know a number of people who could be positively pretty "if they'd only do something about their hair." Sad commentary, but it's true. And that's where White Rain Lotion Shampoo comes into the picture. Here is a shampoo that you can get everywhere (except, perhaps, at newsstands) and almost any one above the age of three can use it herself with rewarding results. Being a product of this modern era of miracles, it's not surprising to find that it has none of the difficulties of ordinary shampoos. You can work up a billowing lather, for instance, in any kind of water—which means, of course, that it's equally easy to rinse your pate shining clean at the end of the procedure. There just isn't any possibility of any sticky soap film because there isn't any soap in the formula. On the other hand, you won't come out with a fly-away, unmanageable head of hair either, for White Rain is a lotion with a built-in conditioner to take care of that problem.

HAVING concentrated so hard on the fundamentals, it's fun to be able to introduce you to a bit of glamorous glitter for a change. In case you haven't already guessed, we're referring to the cute foil package of Dorothy Grey perfume (designed as a gift but there's no law to say you can't spend \$2 on yourself). The gleaming foil box is held closed with a tassel. Spangled motifs add their own sparkle. Inside all this splendor is a purse container of Nosegay, Night Drums, or Love Song perfume. This will be your first chance at Love Song, it's that new.

RECORD ROUNDUP

Tops In Movie Music

ANYWHERE I Wander," from "Hans Christian Andersen," and "Casually" by Mel Torme for Capitol . . . Alan Dale's "Toddling The Tadalo," from "Somebody Loves Me," and "Laugh! Clown! Laugh!" for Coral . . . Fran Warren's "Anywhere I Wander," from "Hans Christian Andersen," and "I Worry 'Bout You" for MGM . . . "The Merry Widow" album by MGM . . . The "Lovely To Look At" album, both from films of the same name, by MGM . . . "Ivanhoe" and "Plymouth Adventure," both from films of same name, by Miklos Rozsa for MGM . . . Albums of "Everything I Have Is Yours" and "Lilli," both from films of same name, by Hans Summer and David Rose for MGM . . .

Tops In Popular Hits

BING CROSBY-Andrews Sisters singing "South Rampart Street Parade" and "Cool Water" for Decca . . . Les Paul-Mary Ford doing "Lady Of Spain" and "My Baby's Coming Home" for Capitol . . . Toni Arden's "Take A Chance" and "Sweet Forgiveness" for Columbia . . . Helen O'Connell-Gisele MacKenzie dueting "Water Can't Quench The Fire Of Love" and "A Crazy Waltz" for Capitol . . . Perry Como's "To Know You" and "My Lady Loves To Dance" for Victor . . . Johnny Desmond's "Nina Never Knew" and "Stay Where You Are" for Coral . . . Hugo Winterhalter's "Blue Violins" and "Fandango" for Victor . . . "Nickel And Dime Man" and "Sinnin' Again" by Dorothy Loudon for Victor . . . "Greyhound" and "Jump Back Honey" by Ella Mae Morse for Capitol . . . Vera Lynn's "Yours" and "The Love Of My Life" for London . . . Roger Coleman's "Give Me The Right" and "Everything I Have Is Yours" for Decca . . . "Forget Me Not" and "Where There's Smoke There's Fire" by Gogi Grant for Victor . . . Billy Eckstine's "Be Fair" and "Come To The Mardi Gras" for MGM . . . Art Mooney's "Lazy River" and "Honestly" for MGM . . . "Mad About 'Cha" and "I Don't Know Why I Just Do" by the Billy Williams Quartet for Mercury . . .

Grab Bag

JIMMY SAUNDERS' "Need Me" and "Cry My Heart" for Coral . . . Vic Damone's "Nina Never Knew" and "Johnny With The Bandy Legs" for Mercury . . . Bill Kenny's "Moonlight Mystery" and "You Are Happiness" for Decca . . . Tommy Tucker's "Designed For Dancing" for MGM . . . Jeri Southern's "Forgive And Forget" and "The Ruby And The Pearl" for Decca . . . Guy Mitchell-Mindy Carson's "That's A-Way" and "Train Of Love" for Columbia . . .

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